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THE  
**UTAREYA BRAHMANAM OF THE RIGVEDA**  
CONTAINING THE  
EARLIEST SPECULATIONS OF THE BRAHMANS ON THE  
MEANING OF THE SACRIFICIAL PRAYERS,  
AND ON  
THE ORIGIN, PERFORMANCE, AND SENSE OF THE  
**RITES OF THE VEDIC RELIGION**

EDITED, TRANSLATED, AND EXPLAINED BY

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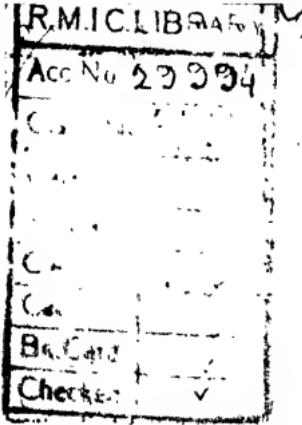
VOL. II.

TRANSLATION, WITH NOTES

PUBLISHED BY THE DIRECTOR OF PUBLIC INSTRUCTION IN  
BEHALF OF GOVERNMENT.

BOMBAY:  
GOVERNMENT CENTRAL BOOK DEPOT.  
LONDON: TRÜBNER AND CO., 60, PATERNOSTER ROW.

1863.



BOMBAY

PRINTED AT THE EDUCATION SOCIETY'S PRESS, BYCULLA.



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## FIRST BOOK.

### FIRST CHAPTER (ADHYAYA).

(*The Dakshayāya Ishtī, with the Initiatory Rites.*)

#### 1.

*Agni*, among the gods, has the lowest,<sup>1</sup> *Vishnu* the highest place; between them stand all the other deities.

<sup>1</sup> Sāyana, whom M. Müller follows in his translation of the first six chapters of the first book, as given in his "History of Ancient Sanscrit Literature," (pages 390-405) explains the words *avama* and *parama* by "first" and "last." To prove, this meaning to be the true one, Sāyana adduces the mantra (1, 4, As'val. S. T. S. 4, 2) *agnir muham paraham devatānām sumgatānām uttomo Vishnur uśit*, i. e. *Agni* was the first of the deities assembled, (and) *Vishnu* the last. In the Kaushitaki-Brahmanam (7, 1) *Agni* is called *avarārdhya* (instead of *avama*), and *Vishnu* *parārdhya* (instead of *parama*) i. e. belonging to the lower and higher halves (or forming the lower and higher halves). That the meaning "first" cannot be reasonably given to the word *avama*, one may learn from some passages of the Rigveda Sañhitā, where *avama* and *parama* are not applied to denote rank and dignity, but only to mark place and locality. See Rigveda 1, 108, 9, 10. *avanasyām prithivyām, madhyamasyām, paramasyām uta*, i. e. in the lowest place, the middle (place), and the highest (place). *Agni*, the fire, has, among the gods, the lowest place; for he resides with man on the earth; while the other gods are either in the air, or in the sky. *Vishnu* occupies, of all gods, the highest place; for he represents (in the Rigveda) the sun in its daily and yearly course. In its daily course it reaches the highest point in the sky, when passing the zenith on the horizon; thence *Vishnu* is called the "highest" of the gods. Sāyana understands "first" and "last" in reference to the respective order of deities in the twelve liturgies (*Shastra*) of the Soma day at the *Agnishtoma* sacrifice. For, says he, "The first of these liturgies, the so-called *Ajya-Shastra*, (see 2,31) belongs to *Agni*, and in the last out of the twelve, in the so-called *Agnamārula Shastra* (see 3,32-34) there is one verse addressed to *Vishnu*. But this argument, advanced by Sāyana, proves nothing for his opinion that "Agni is the first, and *Vishnu*

They offer<sup>2</sup> the Agni-Vishnu rice-cake (*Purodāso*)<sup>3</sup> which belongs to the *Dikshaniya ishti* (and put its

the last deity ; " for these twelve liturgies belong to the fifth day of the Agnishtoma sacrifice, whilst the *Dikshaniya-ishti*, in connection with which ceremony the Brahmanam makes the remark "*agnir vai devinum aramo*," &c. forms part of the first day. The ceremonies of the first and those of the fifth day have no connection with one another.

Equally inconclusive are two other arguments brought forward by Sāyana. The one is, that in all the constituent parts of the *Jyotish-toma* sacrifice, of which the *Agnishtoma* is the opening, the first place is assigned to Agni, and the last to Vishnu, and that the last *Stotra* (performance of the Śāṇa singers), and the last *Shāstra* (performance of the Hotri-priests), in the last part of that great cycle of sacrifices (the *Jyotish-toma*), known by the name of *Apteryāma*, are devoted to Vishnu. The other argument is, that Agni is worshipped in the first, or *Dikshaniyā ishti*, and that the *Vajasaneyins* (the followers of the so-called White Yajurveda) use, instead of the last *Ishti* (the *arasānyā*), the *Pūrnahuti* to Vishnu.

Both arguments prove only, that the ceremonies commenced with the deity who is on earth, that is, Agni, and ended with that one who occupies the highest place in heaven. Though, from a liturgical point of view, Sāyana's opinion might be correct, yet he does not state any reason why the first place in certain invocations is assigned to Agni, and the last to Vishnu. But the translation "lowest and highest," as given here, does not only account for the liturgical arrangement, but states the proper reason of such an order besides. That these terms are really applicable to both respective deities, Agni and Vishnu, and that the words *avama* and *parama* actually convey such meaning, has been shown above.

<sup>2</sup> The term of the original is, *nirrapanti* (from *rāp*, to strew, to sow). This expression, which very frequently occurs in liturgical writings of all kinds, means originally, "to take some handfuls of dry substances (such as grains) from the heap in which they are collected, and put them into a separate vessel." It is used in a similar sense of liquids also. Sāyana restricts the meaning of this common sacrificial term somewhat too much. He says, that it means "to take four handfuls of rice from the whole load which is on the cart, and throw them into the winnowing basket (*S'ūrpa*). In this passage, he further adds, the term means the bringing of that offering the preparation of which begins with this act of taking four handfuls from the whole load. Sāyana discusses the meaning of the form "*nirrapanti*" which is in the present tense, and in the plural number. Referring to a parallel in the "Black Yajurveda," *agnivaisnavaṁ chādaś'ahapālam nirvaped dīkshishyamāyah* where the potential (*nirvapet*) is used instead of the present tense of (*nirvapanti*), and to a rule of Pāṇini (3, 4, 7,)

several parts) on eleven potsherds (*kapāla*). They offer it (the rice-cake) really to all the deities of this (Ishti) without foregoing any one.<sup>4</sup> For Agni is all the deities, and Vishnu is all the deities. For these two (divine) bodies, Agni and Vishnu, are the two ends<sup>5</sup> of the sacrifice. Thus when they portion out the Agni-Vishnu rice-cake, they indeed make at the end<sup>6</sup> after the ceremony is over) prosper<sup>7</sup> (all) the gods of this (ceremony).

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which teaches that the conjunctive (Let) can have the meaning of he potential, he takes it in the sense of a conjunctive implying an order. The plural instead of the singular is accounted for by the opposition, that in the Vedic language the numbers might be interchanged. But the whole explanation is artificial.

<sup>8</sup> The principal food of the gods at the so-called Ishtis is the *Purodāśa*. I here give a short description of its preparation, which I myself have witnessed. The Adhvaryu takes rice which is husked and ground (*pishṭa*), throws it into a vessel of copper *mālanti*, kneads it with water, and gives the whole mass a globular shape. He then places this dough on a piece of wood to the *Ahavaniya* fire (the fire into which the oblations are thrown) in order to cook it. After it is half cooked, he takes it off, gives it the shape of a tortoise, and places the whole on eleven potsherds (*kapālas*). To complete cooking it, he takes Darbha grass, kindles it and puts it in the *Purodāśa*. After it is made ready, he pours melted butter over it and puts the ready dish in the so-called *Idāpatra*, which is placed on the *Veda*, where it remains till it is sacrificed.

<sup>4</sup> *Anantardīyam*: literally, without any one between, without an interval, the chain of the gods being uninterrupted.

<sup>5</sup> *Antye* Sāyana opines that this adjective here is *ekas'eha*, i. e. that out of two or more things to be expressed, only one has actually emanated. It stands, as he thinks, instead of *ādyā* and *antyā*, just as *pitarū* means "father and mother." (Pāṇini, 1, 2, 70.)

<sup>6</sup> *Antatah*. Sāy. "at the beginning and end of the sacrifice." But I doubt whether the term implies the beginning also. In the phrase: *antatah pratitishthati* which so frequently occurs in the Ait. Brāhma, *antatah* means only "ultimately," at the end of a particular ceremony or rite.

<sup>7</sup> *Rodhnuvanti*. Sāy. *paricharanti*, they worship. He had, in all probability, *Nighant*, 3, 5, in view, where this meaning is given to *rodhnuoti*. But that this word conveys the sense of "prospering" follows unmistakeably from a good many passages of the *Saṁhitā* of Rigveda and *Māntra*. (See the Sanscrit Dictionary by Bohtlingk and Roth. v. अभि and Westergaard's Radices Sanscritae s. v. अभि page 182.)

*Here they say: if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Vishnu, what arrangement is there for the two, or what division?*

(The answer is) The rice-cake portions on eight potsherds belong to Agni; for the *Gāyatrī* verse consists of eight syllables, and the *Gāyatrī* is Agni's metre. The rice-cake portions on the three potsherds belong to Vishnu; for Vishnu (the sun) strode thrice through the universe.<sup>8</sup> This the arrangement (to be made) for them; this the division.

He who might think himself to have no position (not to be highly respected by others) should portion out (for being offered) *Charu*<sup>9</sup> over which clarified

In this passage the meaning "to worship," as given by Sayana, is too vague, and appears not quite appropriate to the sense. On account of its governing the accusative, we must take it here in the sense of a transitive verb, although it is generally an intransitive one. The meaning which lies nearest is, "to make prosperous." At the first glance it might appear somewhat curious, how men should make the gods prosperous by sacrificial offerings. But if one takes into consideration, that the Vedas, and particularly the sacrificial rites mentioned in them, presuppose a mutual relationship between men and gods, one depending on the support of the other, the expression will no longer be found strange. Men must present offerings to the gods to increase the power and strength of their divine protectors. They must, for instance, inebriate Indra with Soma, that he might gather strength for conquering the demons. The meaning "to satisfy, to please," which is given to the word "*rodhauranti*" of the passage in question in Bohdhnuk's and Roth's Dictionary, is a mere guess, and wholly untenable, being supported by no Brahmanic authority.

<sup>8</sup> This refers to the verse in the Rigveda Samhita 1, 22, 17, 18 *udam Vishnur vichakrame tredha natalhe padam*, i.e. Vishnu strode through the universe; he put down thrice his foot, and *trini padā vichakrame*, he strode three steps. These three steps of Vishnu, who represents the sun, are: sunrise, zenith, and sunset.

<sup>9</sup> *Charu* is boiled rice. It can be mixed with milk and butter, but it is no essential part. It is synonymous with *odanam*, the common term for "boiled rice." Satap. Brah. 1, 42, 1. There were different varieties of this dish; some being prepared with the addition of barley, or some other grains. See Taittirya Samh. 1, 8, 10, 1.

butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position.<sup>10</sup> The clarified butter (poured over this *Charu*) is the milk of the woman; the husked rice grains (*tandula* of which *Charu* consists) belong to the male; both are a pair. Thus the *Charu* on account of its consisting of a pair (of female and male parts) blesses him with the production of progeny and cattle, for his propagation (in his descendants and their property). He who has such a knowledge propagates his progeny and cattle.

He who brings the New and Full Moon oblations, has already made a beginning with the sacrifice, and made also a beginning with (the sacrificial worship of the) deities. After having brought the New or Full Moon oblations, he may be inaugurated in consequence of the offering made at these (oblations) and the sacrificial grass (having been spread) at these (oblations, at the time of making them). This (might be regarded) as one *Dikshā* (initiatory rite).<sup>11</sup>

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<sup>10</sup> *Pratitishthā*, which is here put twice, has a double sense, viz. the original meaning "to have a firm footing, standing" and a figurative one "to have rank, position, dignity." In the latter sense the substantive *pratitishtha* is of frequent occurrence. Dignity and position depend on the largeness of family, wealth in cattle, &c.

<sup>11</sup> The present followers of the Vedic religion, the so-called *Agnihotris*, who take upon themselves the performance of all the manifold sacrificial rites enjoined in the Vedas, begin their arduous career for gaining a place in heaven, after the sacred fires have been established, with the regular monthly performance of the *Darsa* and *Pūrṇimāshhti* or the New and Full Moon sacrifices. Then they bring the *Chaturmasya-ishi*, and after this rite they proceed to bring the *Agnishtoma* the first and model of all Soma sacrifices. By the bringing of the New and Full Moon offerings, the *Agnihotri* is already initiated into the grand rites; he is already an adept (*Dikshita*) in it. Some of the links of the *yajna* or sacrifice which is regarded as a chain extending from this earth to heaven, by means of which the successful performer reaches the celestial world, the seat of the gods, are already established by these offerings, with the deities, whose associate the sacrificer wishes to become after his death, the intercourse is opened; for they have already received food (*hach*), prepared

The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire<sup>12</sup> (to feed it). For *Prajāpati* (the Lord of all creatures) is seventeen-fold; the months are twelve, and the seasons five by putting *Hemanta* (winter) and *S'is'ira* (between winter and spring) as one. So much is the year. The year is Prajapati. He who has such a knowledge prospers by these verses (just mentioned) which reside in Prajapati.

according to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (*burhis*) prepared of the sacrificial grass (*Durbha*). Thence the performance of the Full and New Moon sacrifices is here called one *Diksha*, i.e. one initiatory rite. But if the Agnihotri who is performing a *Soma*-sacrifice, is already initiated (*Dikshita*) by means of the rites just mentioned, how does he require at the opening of the *Agnishtoma* (*Soma*-sacrifice) the so-called *Dikshayīga Ishti* or "offering for becoming initiated"? This question was mooted already in ancient times. Thenee, says *Asvādītāna* in his *Srauta-sūtras*, (4, 1), that some are of opinion, the *Soma*-sacrifice should be performed, in the case of the means required being forthcoming (the sacrifice is very expensive), after the Full and New Moon sacrifices have been brought, others, on the *Soma* sacrifice might be performed before the Full and New Moon sacrifices. No doubt, the *Agnishtoma* was in ancient times a sacrifice wholly independent of the *Dars'a Pārnamā-ishtis*. This clearly follows from the fact, that just such *Ishtis*, as constitute the Full and New Moon sacrifices, are placed at the beginning of the *Agnishtoma* to introduce it.

<sup>12</sup> These verses are called *Samidhenis*. They are only eleven in number; but by repeating the first and last verse thrice, the number is brought to fifteen. They are mentioned in Asval Sr. S. 1, 2., several are taken from Rigveda 3, 27, as the first (*pro va vajā abhiduovo*) fourth (*samulhyamāna*) 13th, 14th, and 15th (*denyo*) verses. Besides these three, Asv. mentions *ugna ayahi vitage* (6, 16, 10, 12, three verses), *ugum dātam vrīmabe* (1, 12, 1.), and *samiddho agna* (5, 28, 5, 6, two verses). They are repeated monotonously without observing the final three accents. The number of the *śāmidhenis* is generally stated at fifteen, but now and then, seventeen are mentioned, as in the case of the *Dikshayīga ishti*. The two additional mantras are called *Dhāyyā*, i.e. verses to be repeated when an additional wooden stick, after the ceremony of kindling is over, is thrown into the fire, in order to feed it. They are mentioned in Sāyana's commentary on the Rigveda *Śāṅkhita* vol. II, page 762 ed. M. Müller). S. Asval. 4, 2, two Dhāyyas at the *Dikshayīga ishti*.

## 2.

The sacrifice went away from the gods. They wished to seek after it by means of the *Ishtis*. The *Ishtis* are called *Ishtis* because they wished (*ish*, to wish) to seek after it. They found it. He who has such a knowledge prospers after he has found the sacrifice. The name *âhutis*, i.e. oblations, stands instead of *âhuti*, i.e. invocation; with them the sacrificer calls the gods. This is (the reason) why they are called *âhutis*. They (the *âhutis*) are called *utis*; for by their means the gods come to the call of the sacrificer (*âyanti*, they come). Or they are the paths (and) ways; for they are the ways to heaven for the sacrificer.

There they say, as another priest (the *Adhvaryu*), offers (*juhoti*) the oblations why do they call that one who repeats the *Anurâkhyâ* and *Yâjyâ* verses, a *Hotar*? (The answer is) Because he causes the deities to be brought near (*ârahayati*) according to their place, (by saying) "bring this one, bring that one."<sup>13</sup> This is the reason why he is called a *Hotar* (from *âvah*, to bring near). He who has such a knowledge is called a *Hotar*.<sup>14</sup>

<sup>13</sup> At every *Ishti*, the *Hotar* calls the particular gods to whom rice cake portions are to be presented, by their names to appear. At the *Dâksheanya Ishti*, for instance, he says: *agnâ agnimîâraha, vishnum araha*, i.e. Agni! bring hither Agni! bring hither Vishnu. The name of the deity who is called near, is only muttered, whilst *âraha* is pronounced with a loud voice, the first syllable *â* being *pluta*, i.e. containing three short *a*. See As'v. Sr. S. 1, 3.

<sup>14</sup> These etymologies of *ishti*, *âhuti*, *ûti*, and *hotâ* are fanciful and erroneous. The real root of *ishti* is *gaj* to sacrifice; that of *âhuti* is *hu* to bring an offering; that of *ûti* is *uv* to protect, to assist; that of *hotâ* is *hrê* to call. The technical meaning of an *ishti* is a series of oblations to different deities, consisting chiefly of *Purodâsa*. An *âhuti* or *ûti*, which appears to be an older name of the same idea (this meaning is quite omitted in the Sanscrit Dictionary by B. and R.), is an oblation offered to one deity. This oblation is generally accompanied by two mantras, the first being called the *Anuvâkya* or

## 3.

The priests make him whom they initiate (by means of the Díkshâ ceremony) to be an embryo again (*i. e.* they produce him anew altogether). They sprinkle him with water; for water is seed. By having thus provided him with seed (for his new birth), they initiate him. They besmear him with fresh butter (*naranita*). The butter for the gods is called *âjya*<sup>15</sup>, that for men *surebhi ghritam*, that for the manes *âyuta*, and that for the embryos *naranita*. Therefore by anointing him with fresh butter, they make him thrive through his own portion.

They besmear his eyes with collyrium. For this anointment is lustre for both eyes. By having imparted lustre to him, they make him a *Dikshita*.

They rub him clean with twenty-one handfuls of Darbha grass. By having thus made him pure and clean they make him a *Dikshita*.

They make him enter the place destined for the *Dikshita*.<sup>16</sup> For this is the womb of the *Dikshita*.

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*Puro-anurâkhyâ*, the second *Yâjyâ*. When the second is recited, the oblation is thrown into the fire by the Adhvaryu. The Hotar repeats only the mantras.

<sup>15</sup> To remind his readers of the difference existing between *âjya* and *ghrita*, Sûy. quotes an ancient versus memorialis (*Kârikâ*), *sarpî vitinam âjyam sghât*; *ghanibhûtam ghritam viduh*, *i. e.* they call the butter which is in a liquid condition, *âjya*, and that one which is hardened is called *ghrita*. *Ayuta* is the butter when but slightly molten, and *surabhi* when well seasoned. According to the opinion of the *Taittiriyas*, says Sâyana, the butter for the gods is called *ghrita* that for the manes *astu*, and that for men *nishpahva*. *Astu* is the same as *âyuta*, slightly molten, and *nashpahva*, the same as *âjya*, entirely molten.

<sup>16</sup> *Dikshita-vimita*. It is that place which is generally called *prâna râms'a* (or *prâg-râms'a*). This place is to represent the womb which the *Dikshita* enters in the shape of an embryo to be born again. This is clearly enough stated in the Brâhmaṇa of another Sâkhâ, which Sâyana quotes: तेन प्राचीनवंशं प्रवेशेन खकीयथानिप्रवेशः संपाद्यते.

When they make him enter the place destined for the Dikshita, then they make him thus enter his own womb. In this (place) he sits as in a secure abode,<sup>17</sup> and thence he departs. Therefore the embryos are placed in the womb as a secure place and thence they are brought forth (as fruit). Therefore the son should neither rise nor set over him finding him in any other place than the spot assigned to the Dikshita; nor should they speak to him (if he should be compelled to leave his place).<sup>18</sup>

They cover him with a cloth. For this cloth is the caud (*ulba*) of the Dikshita (with which he is to be born, like a child); thus they cover him with the caud. Outside (this cloth) there is (put by them) the skin of a black antelope. For outside the caud, there is the placenta (*jarāyu*). Thus they cover him (symbolically by the skin of the antelope) with the placenta. He closes his hands. For with closed hands the embryo lies within (the womb); with closed hands the child is born. As he closes his hands, he thus holds the sacrifice, and all its deities in his two hands closed.

They allege as a reason (why the Dikshita should close together both his hands) that he who takes (among two who are sacrificing on the same place and at the same time) his Dikshā (initiation) first, is not guilty (of the sin) of "confusion of libations" (*śāradā*).<sup>19</sup> For his sacrifice and the deities are held

<sup>17</sup> Sāmī takes the three ablatives—*tasmad*, *dhrurād*, *yoner*, in this use of locatives, but I think this interpretation not quite correct. The ablative is chosen on account of the verb *charati*, he walks, goes, indicating the point, whence he starts. The other verb *āt*, he sits, would require the locative. Therefore we should expect both cases, locative and ablative. On account of conciseness, only the latter is chosen, but the former is then to be understood.

<sup>18</sup> For performing, for instance, the functions of nature.—*Sāy*.

<sup>19</sup> If two or more people offer their Soma-libations at the same time, and at places which are not separated from one another, either by a

fast (in his hands); and (consequently) he does not suffer any loss like that which falls on him who performed his Dikshā later.

After having put off the skin of the black antelope he descends to bathe.

Thence embryos are born after they are separated from the placenta. He descends to bathe with the cloth (which was put on him) on. Thence a child is born together with the caud.

## 4.

The Hotar ought to repeat for him who has not yet brought a sacrifice two *Puronuvākyā* verses, *tram agne suprathā asi* (Rig-veda Saṃhitā 5, 13, 4) for the first, and *Soma yāś te mayobhurāḥ* (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third páda of the first verse *trayā yajnam*) “through thee (thy favour) they extend<sup>20</sup> the sacrifice,” the Hotar extends thus the sacrifice for him (who has not yet brought a sacrifice).

For him who has brought a sacrifice before, the Hotar has to recite (two other mantras instead): *agnih pratnena manmanā* (8, 44, 12) and *Soma girbhish trā vayam* (1, 91, 11). For by the word *pratnam*, i. e. former (which occurs in the first verse), he alludes to the former sacrifice. But the recital of these verses (for a man who has performed a sacrifice, and for one who has not done so) may be dis-

river, or by a mountain, then a “*samsara*” or confusion of libation is caused, which is regarded as a great sin. He, however, who has performed his Dikshā first, and holds the gods between his hands, is not guilty of such a sin, and the gods will be with him.—*Sāy.*

<sup>20</sup> *Vitarecate.* The sacrifice is regarded as a kind of chain which, when not used, lies rolled up; but which when being used, is, as the instrument for ascending to heaven, to be wound off. This winding off of the sacrificial chain is expressed by the term *vitā* to extend. Connected with this term are the expressions *vitana* and *varitāṅka*.

pensed with. Let the Hotar rather use the two verses which refer to the destruction of *Vritra* (*vârtraghna*), viz., *Agnir vritrâni janghanat* (6, 16, 24), and, *tvaṁ soma asi satpatih* (1, 91, 5). Since he whom the sacrifice approaches, destroys *Vritra* (the démon whom Indra conquers), the two verses referring to the destruction of *Vritra* are to be used.<sup>21</sup>

The *Anurâkyâ* for the Agni-Vishnu-offering is: *Agnir mukham prathamo devatânâm*, the *Yâjyâ*: *agnischa Vishnu tupa*.<sup>22</sup> These two verses (addressed) to *Agni* and *Vishnu* are corresponding (appropriate) in their form. What is appropriate in its form, is successful in the sacrifice; that is to say, when the verse which is recited refers to the ceremony which is being performed.

(Now follows a general paraphrase of the contents of these two verses) *Agni* and *Vishnu* are among the gods, the “guardians of the *Dikshâ*” (that is to say), they rule over the *Dikshâ*. When they offer the *Agni-Vishnu* oblation, then those two who rule over the *Dikshâ* become pleased, and grant *Dikshâ*, that is to say, the makers of *Dikshâ*, they both make the sacrificer *Dikshita*. These verses are in the *Trishubh* metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

<sup>21</sup> The verses mentioned here are the *Puronurâkyâs*, i. e. such as are to be recited before the proper *Anurâkyâ* with its *Yâjyâ* to be repeated. The *Puro-anurâkyâs*, are introductory to the *nurâkyâ* and *Yâjyâ*.

<sup>22</sup> Both verses are not to be found in the *Sâkala Sâkhâ* of the *veda*, but they are in *As'val. Srâuta Sûtras* 4, 2. I put them here in their entirety:

अग्निर्मलं प्रथमे देवतानां संगतानासु तमो विष्णुरासीत् ।

यजमानाय परिगृह्य देवान् दीक्षयेद् हविरागच्छतं नः ॥

अग्निश्च विष्णो तथ उत्तमं महो दीक्षापालाऽवनतं हि शका ।

विश्वैर्द्वैर्धज्ञिधेः संविदानौ दीक्षामस्मै यजमानाय षष्ठम् ॥

## 5.

He who wishes for beauty and acquisition of sacred knowledge should use at the *Svishtakrit*<sup>23</sup> two verses in the *Gāyatri* metre as his *Samyajjīvās*. For the *Gāyatri* is beauty and sacred knowledge. He who having such a knowledge uses two *Gavatrīs*<sup>24</sup> (at the *Svishtakrit*) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the *Ushnīh* metre; for *Ushnīh* is life. He who having such a knowledge uses two *Ushnīhs*<sup>25</sup> arrives at his full age (*i.e.* 100 years).

He who desires heaven, should use two *Anushubhs*. There are sixty-four syllables in two *Anushubhs*.<sup>26</sup> Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the

*i.e.* "Among the deities assembled, Agni, being at the head, we the first, and Vishnu the last (god). Ye both, come to our offering with the Dikshā, taking (with you all) the gods for the sacrificer (*i.e.* come to this offering, and grant the Diksha to the sacrificer) Agni and Vishnu! ye two strong (gods) burn with a great heat to the utmost (of your power) for the preservation of the Diksha. Joined by all the gods who participate in the sacrifice, grant, ye two Dikshā to this sacrificer." Agni and Vishnu, the one representing fire, the other the sun, are here invoked to burn the sacrificer, by combination of their rays, clean, and to purify him from all gross material dross. The Dikshā should be made as lasting as a mark caused by branding.

<sup>23</sup> The *Svishtakrit* is that part of an offering which is given to all gods indiscriminately, after the principal deities of the respective Ishis (in *Dikshānyād Ishīt*, these deities are *Agni*, *Soma*, and *Agni-Vishnu*) have received their share. The two mantras required for the *Svishtakrit* are called *Nañyajjīvā*. On account of the general nature of this offering, the choice of the mantras is not so much limited as is the case when the offering is to be given to one particular deity.

<sup>24</sup> They are, *sa havyavil amartyah* (3, 11, 2), and *Agnir hoti purohitah* (3, 11, 1).

<sup>25</sup> They are, *agnē vājasya gomatah* (1, 79, 4), and *sa idhāne vasush kavīh* (1, 79, 5).

<sup>26</sup> *Tvam aame vasūn* (1, 45, 1, 2).

other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally ;<sup>27</sup> by taking the sixty-fourth step he stands firm in the celestial world. He who having such a knowledge uses two Anushtubhs gains a footing (in the celestial world).

He who desires wealth and glory, should use two *Brihatis*. For among the metres the *Brihati*<sup>28</sup> is wealth and glory. He who having such a knowledge uses two *Brihatis* bestows upon himself wealth and glory.

He who loves the sacrifice should use two *Pañktis*.<sup>29</sup> For the sacrifice is like a *Pañkti*. It comes to him who having such a knowledge uses two *Pañktis*.

He who desires strength should use two Trish-tubhs.<sup>30</sup> Trish-tubh is strength, vigour, and sharpness of senses. He who knowing this, uses two Trish-tubhs, becomes vigorous, endowed with sharp senses and strong.

He who desires cattle should use two *Jagatis* (verses in the *Jagati* metre).<sup>31</sup> Cattle are *Jagati* like. He who knowing this uses two *Jagatis*, becomes rich in cattle.

He who desires food (*annâdya*) should use two verses in the *Virûj* metre.<sup>32</sup> *Virûj* is food. Therefore he who has most of food, shines (*ci-râjati*) most on earth. This is the reason why it is called *virûj* (from *vi-rûj*, to shine). He who knows this, shines

<sup>27</sup> This makes on the whole 63 steps.

<sup>28</sup> They are, *ena vṛgnyim* (7, 16, 1), and *udasya s'ochuh* (7, 16, 3).

<sup>29</sup> *Agnim tam manye* (5, 6, 1, 2).

<sup>30</sup> *Dve virûpe charathah* (1, 95, 1, 2).

<sup>31</sup> They are, *janasya gopâ* (5, 11, 1, 2).

<sup>32</sup> They are, *preddhoh agne* (7, 1, 3), and *imo agne* (7, 1, 18).

forth among his own people, (and) becomes the most influential man among his own people.

The *Virâj* metre possesses five powers. Because of its consisting of three lines (*pâdas*), it is *Gâyatri* and *Ushnih* (which metres have three lines also). Because of its lines consisting of eleven syllables, it is *Trishtubh* (4 times 11 syllables = 44). Because of its having thirty-three syllables, it is *Anushtubh*. (If it be said, that the two *Virâj* verses in question, i. e. *predho agne* and *imo agne* have, the one only 29, and the other 32 syllables, instead of 33, it must be borne in mind that) metres do not change by (the want of) one syllable or two<sup>33</sup>. The fifth power is, that it is *Virâj*.

He who knowing this, uses (at the *Srishtakrit*) two *Virâj* verses, obtains the power of all metres, gains the power of all metres, gains union, uniformity, and (complete) unison with all the metres.<sup>34</sup>

Therefore two *Virâj* verses are certainly to be used, those (which begin with) *agne predho* (7, 1, 3), and *imo agne* (7, 1, 18).

*Dikshâ* is right, *Dikshâ* is truth; thence a *Dikshita* should only speak the truth.

Now they say, what man can speak all truth? Gods (alone) are full of truth, (but) men are full of falsehood:

<sup>33</sup> In the first verse quoted, there are even 4 syllables less than required. The Brâhmaṇî is not very accurate in its metrical discussion. The *Anushtubh* has 32 syllables.

<sup>34</sup> The meaning is, by using two *Virâj* verses which contain the principal metres, he obtains collectively all those boons which each of the several metres is capable of bestowing upon him who uses them. So the *Gâyatri*, for instance, grants beauty and sacred knowledge, the *Trishtubh* strength, &c. (See above). The metres are regarded as deities. He who employs them becomes pervaded, as it were, by them, and participates in all their virtues and properties.

He should make each address (to another) by the word “*vichakshana*,” i. e. “of penetrating eye.” The eye (*chakshus*) is *vichakshana*, for with it he sees distinctly (*vi-pasyati*). For the eye is established as truth among men. Therefore people say to a man who tells something, hast thou seen it? (i. e. is it really true?) And if he says, “I saw it,” then they believe him. And if one sees a thing himself, one does not believe others, even if they were many. Therefore he should add (always) to his addresses (to others) the word *vichakshana*,<sup>55</sup> “of penetrating, sharp eyes.” Then the speech uttered by him becomes full of truth.

## SECOND CHAPTER.

### *Prâyanîya Ishti.*

#### 7

The *Prâyanîya ishti* has its name “*prâyanîya*”<sup>1</sup> from the fact that by its means the sacrificers approach heaven (from *pra-yâ*, going forward). The *prâyanîya*

<sup>1</sup> This explanation of the term *vichakshana* refers to the offering of two parts of melted butter (See chapter 4, page 10), which are called *chashkhashi*, i. e. two eyes. The sacrificer obtains in a symbolical way new eyes by their means to view all things in the right way. The *Dikshitâ* ought to use the term *vichakshana* after the name of the person who is addressed; for instance, Devadatta *Vichakshana*, bring the cow. According to Apastamba, this term should be added only to the names of a Kshatriya and Vais'ya addressed; in addressing a Brahman, the expression *chanasita* should be used instead.—Sây.

<sup>1</sup> यत्प्रायणीयः : The masculine is here used, instead of the feminine. कर्मविशेषः : is, as Sây. justly remarks, to be supplied. The common name of this ceremony is *Prâyanîyâ ishti*. The Brâhmanam here attempts at giving an explanation of the terms *prâyanîya* and *udayaniya*.

ceremony is the air inhaled (*prâna*), whereas the *udayaniya*, i. e., concluding ceremony (of the whole sacrifice) is the air exhaled. The Hotar (who is required at both ceremonies) is the common hold of both the airs (*samâna*). Both the air inhaled and exhaled are held together (in the same body). (The performance of both ceremonies, the *prâyanîya* and *udayaniya* are intended) for making the vital airs, and for obtaining a discriminating knowledge of their several parts (*prâna*, *udâna*, &c.)<sup>2</sup>

The sacrifice (the mystical sacrificial personage) went away from the gods. The gods were (consequently) unable to perform any further ceremony. They did not know where it had gone to. They said to Aditi : Let us know the sacrifice through thee! Aditi said : Let it be so ; but I will choose a boon from you. They said : Choose! Then she chose this boon : all sacrifices shall commence with me, and end with me. Thence there is at (the beginning of) the *prâyanîya ishtî* a Châtra-offering for Aditi, and the same offering is given to her as the boon chosen by her at the end (of the sacrifice). Then she chose this (other) boon. Through me you shall know the eastern direction, through Agni the southern, through Soma the western, and through Savitar the northern direction. The Hotar repeats the (Anuvâkyâ and) Yâjyâ-mâtrâ for the *Pathyâ*.<sup>3</sup>

<sup>2</sup> The Prâyanîya ceremony is here regarded as the proper commencement of the *yajna*; for the Dikshaniya ishtî is only introductory to it. The beginning is compared to the *prâna*, and the end to the *udâna*, both which vital airs are held together by the *samâna*. The Brâhmaṇa mentions here only three *prânas* or vital airs. Two others *vyâna* and *apâna* are omitted. This mystical explanation can be only understood if one bears in mind that the *yajna* or sacrifice itself is regarded as a spiritual man who shares all properties of the natural man.

The two verses addressed to *Pathyâ* are Rigveda 10, 63, 15, 16, *svastir nah pathyâsu* (see Nirukti 11, 45). These verses are mentioned in Asval. S'r. Sû. 4, 3. The word *yajati* is an abbreviation

Therefore the sun rises in the east and sets in the west; for it follows in its course the *Pathyâ*. He repeats the (*Anuvâkyâ* and) *Yâjyâ* verse for Agni.<sup>4</sup>

That is done because cereals first ripen in southern countries<sup>5</sup> (for Agni is posted at the southern direction); for cereals are Agni's. He repeats the (*Anuvâkyâ* and) *Yâjyâ*<sup>6</sup> for Soma. That is done because many rivers flow towards the west (to fall into the sea), and the waters are Soma's. He repeats the (*Anuvâkyâ* and) *Yâjyâ*<sup>7</sup> mantra for *Savitar*. That is done, because the wind (*pavamânah*) blows most from the north between the northern and western directions; it thus blows moved by *Savitar*.<sup>8</sup>

He repeats the (*Anuvâkyâ* and) *Yâjyâ*<sup>9</sup> mantra

or *anviha yajaticha*, i. e. he repeats the *Anuvâkyâ* (first) and *yâja* (second) mantra when an offering is given. Say. quotes from another *S'âkhâ* the passage : पश्य ऽ सर्वि यज्ञति प्राचीमेव तया दिशं रजानाति i. e. he (the Hotar) recognises the eastern direction by repeating the *Yâjyâ* verse addressed to *Pathyâ Svasti*, i. e. well-being when making a journey, safe passage. According to Sayana, *Pathyâ* is only another name of *Aditi*. She represents i.e. the line which connects the point of sunrise with that of sunset.

<sup>4</sup> These are, *agnye naya supathî* 1, 189, 1, and *ā devânâm apि vanthâm* 10, 2, 3.

<sup>5</sup> Say. states, that in the north of the Vindhya mountains chiefly barley and wheat are cultivated, which ripen in the months of *Mâgha* and *Phâlguna* (February and March), whilst in the countries south from the Vindhya (i. e. in the Dekkhan) rice prevails, which ripens in the months of *Kârtika* and *Mârgasîrsha* (November and December).

<sup>6</sup> They are : *tram soma prachilatô manishâ*, 91, 1, and *yâ te thâminu davi* 1, 91, 4. See 1, 9. Asv. Sr. S. 4, 3.

<sup>7</sup> They are : *ā vis'vad evam satpatim* 5, 82, 7, and *ya imâ vis'vâ titâni* 5, 82, 9.

<sup>8</sup> Say. explains *Savitar* as, प्रेरको देवः a moving, inciting god.

<sup>9</sup> These are *sutrâmônânam prithivîm* 10, 63, 10. and *mahim u shû nâtaram*. Atharva Veda 7, 6, 2.

for Aditi, who is the upper region.<sup>10</sup> This is done because the sky (*as̄u*) wets the earth with rain (and) dries it up (which is done from above). He repeats (*Anuvâhyâ* and) *Yâjyâ* verses for five deities. The sacrifice is five-fold. All (five) directions are (thus) established;<sup>11</sup> and the sacrifice becomes also established. ~~It becomes established for such people (only) with whom there is a Hotar having this knowledge (to separate and mark the regions in this way).~~

## 8.

He who wishes for beauty and acquirement of sacred knowledge, should turn towards the east when making the offerings for the *Prayâja* deities.<sup>12</sup> For the eastern direction is beauty and sacred knowledge. He who having this knowledge turns eastward (when making the *Prayâjas*) obtains beauty and sacred knowledge.

He who wishes for food, should turn toward the south when making the offerings for the *Prayâja* deities. For Agni (who is posted at the southern direction) is the eater of food, and master of food. He who having this knowledge goes towards the south (when making the *Prayâjas*) becomes an eater

<sup>10</sup> Say, explains *uttamâ*, by *úrdhvâ*, referring to a passage of the Taittiriya Veda आदित्येष्व (प्राजानात्). There is no doubt, the word can mean the upper region, but one would not be quite wrong in translating here the word by "last." For Aditi is here the last deity invoked.

<sup>11</sup> The fifth direction is 'úrdhvâ,' above. "The directions are established," means the directions which were previously not to be distinguished from one another, are now separated and may be known.

<sup>12</sup> They are formulas addressed to the following deities: *samidh*, the wooden sticks thrown into the fire; *tanûnapât*, a name of Agni; *ubî*, the sacrificial food; *barhi*, the kusha grass spread over the sacrificial ground; and *svâhikira*, the call *svâhâ!* at the end of *Yâjyâ* verses. See Asv. Sr. 3. 1, 5.

of food, a master of food; he obtains nourishment along with offspring.

He who desires cattle, should go towards the west when making the Prayâja offerings. For cattle are the waters (which are in the western direction). He who having such a knowledge goes westwards becomes rich in cattle.

He who desires the drinking of the Soma, should go toward the north when making the Prayâja offerings. For the northern direction is the king Soma. He who having such a knowledge goes northwards (when making the Prayâjas) obtains the drinking of the Soma.

The upper direction (*úrdhâ*) leads to heaven. He who performs the Prayâja offerings when standing in the upper direction<sup>11</sup> becomes successful in all directions. For these (three) worlds are linked together. They being in such a condition shine for the welfare of him who has such a knowledge.

He repeats the Yâjyâ for the *Pathyâ*.<sup>12</sup> By doing so, he places speech (represented by *Pathyâ*) at the beginning of the sacrifice. The breath (coming out of the mouth and the nostrils) is Agni; the breath (being within the mouth and nostrils) is Soma. Savitar is to set into motion (the ceremonial machinery), and Aditi is to establish a firm footing. When he repeats a Yâjyâ to *Pathyâ*, then he carries the sacrifice on its path. Agni and Soma verily are the two eyes; Savitar serves for moving it, and Aditi for establishing a firm footing (to it). For through the

<sup>11</sup> That is, in the middle of the north and west of the Abhavaniya fire.

<sup>12</sup> This refers to the words : ये यजामहे (i. e., we who worship) पथां स्तुतिं which are repeated by the Hotar, after the *Anuvâkya* is over, and before the commencement of the proper Yâjyâ verse. These words are introductory to the latter. Before all Yâjyâ verses (as is generally done), the words ये यजामहे with the name of the respective deity are to be found.—*Saptahâutra*.

eye the gods got aware of the sacrifice. For what is not perceivable (elsewhere) is to be perceived by the eye. If any one even after having run astray gets aware (of any thing) by exerting his eye successively<sup>15</sup> (in consequence of the successive exertions of the faculty of seeing), then he (really) knows it. When the gods (were exerting their eyes repeatedly, and looking from one object to the other) they got sight of the sacrifice. Thus they got sight of it on this earth; on the earth (therefore) they acquired the implements (required for performing the sacrifice). On her (the earth) the sacrifice is spread; on her it is performed; on her the sacrificial implements are acquired. This earth is *Aditi*; therefore the last Yâjyâ verse repeated is addressed to her. This is done (in order to enable the sacrificer) to get aware of the sacrifice (the mystical sacrificial man) and to behold then afterwards the celestial world.

## 9.

They say, the gods should be provided with *Vais'yas*<sup>16</sup> (agriculturists and herdsmen). For if

<sup>15</sup> *Anushthyâ* is explained by Sây.: केनापि प्रथलविश्वेषण्. It no doubt, literally means, one standing by the other, one after the other. The substantive *anushthâna* is the most general word for performance of a religious ceremony, being a succession of several acts. The meaning given to the word in Bohtlingk and Roth's Sanscrit Dictionary (I. page 124) "with his own eyes" is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase *anushthyâ prajanya* properly means, he gets aware of the chief object after having got sight of an intermediate one which alone leads to the first. The sacrificer whose principal object is to reach heaven, must first see the medium by means of which he can ascend to the celestial world. This is the sacrifice. Therefore he first sees the sacrifice and then he casts a glance at the celestial world. A traveller who has run astray, must first recognise the direction, and then he may find the way to his homely village.

<sup>16</sup> According to Sâyana, the word *v-s'ah* may convey two meanings: 1, a subject in general; 2, men of the Vais'ya caste. I prefer the latter meaning. The Vais'yas are to provide gods and men with food and

the gods are provided with them, men will subsequently obtain them also. If all Vais'yas (to furnish the necessary supplies) are in readiness, then the sacrificee is prepared. It is prepared for that family in the midst of which there is a Hotar who has this knowledge (and makes provision accordingly).

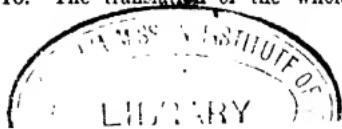
(The gods are provided for with Vais'yas by the recital of the verse, *sraśinah pathyāsu* :<sup>17</sup> 10, 63, 15), “O Maruts! grant us in the desert tracks prosperity (by providing us with water); grant us prosperity (by abundance) in waters in a desolated region over which the sky shines! grant prosperity to the wombs of our women for producing children! grant prosperity to our wealth.” For the Maruts are the Vais'yas of the gods (their agriculturists). The Hotar puts them by (repeating) this (mantra) in readiness at the beginning of the sacrifice.

They say, the Hotar should (as *Anuvākyā* and *Yaj्ञा* verses at the Prāyanīya ishti) use mantras of all (principal) metres. For the gods conquered the celestial world by means of having used for their (*Anuvākyā* and) *Yaj्ञा* verses mantras of all metres. Likewise the sacrificer who does the same gains the celestial world. (The two verses,) *svasti nāh pathyāsu* and *sraśir iddhi prapathe* (10, 63, 15, 16),<sup>17</sup> which are addressed to *pathyā svasti*, i.e., safe journey, are in the Trishṭubh metre. The two verses addressed to Agni, *agnē naya supathā* (1, 189, 1), and *ā devāyām apī panthām* (10, 2, 3)

wealth. They are here evidently regarded as the subjected population. The gods are, as Say states with reference to the creation theory of the Vāgasaneyins, divided into four castes, just as men. *Agni* and *Bṛhaspati* are the Brāhmans among the gods; *Indra*, *Varuna*, *Soma*, the *Rudras*, *Pavānya*, *Yama* *Mṛtu* are the Kshatriyas; *Ganeśa*, the *Vasus*, the *Rudras*, the *Adityas*, *Vis'vedevas* and *Marutas* are the Vais'yas, and *Pūshan* belongs to the Sūdra caste.

<sup>17</sup> See the 3rd note above page 16. The translation of the whole given in the context.

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are also in the Trishtubh metre. The two verses, addressed to Soma, *tram amos prachikito manisha* (1, 91, 1), and *yâ te dhâmâni dixi* (1, 91, 4) are (also) in the Trishtubh metre. The two verses addressed to *Savitî* : *â vis raderau catpatim* (5, 82, 7), and *yâ imâ visvâ* (5, 82, 9), are in the Gâyatrî metre. The two verses addressed to Aditi, *su trâmâyam prithivîm* (10, 63, 10), and *mahim iu shu mâtaram* (Atharv. 7, 6, 2), are in the Jagatî metre.<sup>18</sup> These are all the (principal) metres : *Gâyatrî*, *Trishtubh*, and *Jagati*. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (*pratumâm*) at a sacrifice. He therefore who having such a knowledge gets repeated his Anuvâkyâ and Yâjyâ verses in these (three) metres, gets repeated them in all metres (obtains the particular advantage to be derived not only from the three metres mentioned, but from all other metres also).

## 10.

These verses used as Anuvâkyâs and Yâjyâs at this offering (the Prâyanîya Ishî), contain the words, *pra*, forward, forth<sup>19</sup> *ni*,<sup>20</sup> to carry; *pathin*,<sup>21</sup> path; *svasti*,<sup>22</sup> welfare. The gods after having performed an Ishî by means of these verses, gained the celestial world. Likewise a sacrificer, after having done the same, gains the celestial world. Among these verses there is a pada (a foot, here the last quarter verse of 10, 63, 15) : "O Maruts grant prosperity in wealth." The Maruts are the Vaisyas (the subjects) of the gods, and are domi-

<sup>18</sup> All the *Anuvâkyâ* and *Yâjyâ* verses required for the five deities (see 1, 7), of the *Prâyanîya ishî* are here mentioned.

<sup>19</sup> In the word *prapathe* in *svastir iddhi praputhe* (10, 63, 16).

<sup>20</sup> In the word *naya* in *Agne naya* (1, 189, 1).

<sup>21</sup> In the words *pathyâ* and *supathâ*.

<sup>22</sup> In the verses 10, 63, 15, 16.

cled in the air. (By these words just mentioned) the sacrificer who goes to heaven is to be announced to them (the Maruts). For they have the power of preventing him (from going up) or even of killing him. By the words, "O Maruts, grant prosperity," &c. the Hotar announces the sacrificer (his projected journey up to the celestial world) to the Vais'yas (the subjects) of the gods. The Maruts then neither prevent nor kill him who goes to the celestial world. He who has such a knowledge is allowed a safe passage up to the celestial world by them.

The two *Saṃyājyā* verses required for the *Srishtakrit* (of the *Prāyanīya-ishi*) ought to be in the *Virāj* metre, which consists of thirty-three syllables. These are : *sed agnir agniūr* (7, 1, 14) and *sed agnir yo* (7, 1, 15). The gods after having used for their *Saṃyājyās* two verses in the *Virāj* metre gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the *Virāj* metre (when performing the *Srishtakrit* of the *Prāyanīya ishti*). They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz. eight *Vasus*, eleven *Rudras*, twelve *Adityas*, (one) *Prapuṇati* and (one) *Vashat-kāra*. In this way the Hotar makes the gods participate at the very first beginning of the sacrifice in the (33) syllables of the mantra recited ; for each syllable is (as it were) a plate<sup>23</sup> for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

### 11.

They say, at the *Prāyanīya ishti* are (only) the *Prayāja*<sup>24</sup> offerings to be made, but not the *Anuyā-*

<sup>23</sup> The syllables of the mantras represent different plates of food presented to the gods. They can be the food of the gods only in a mystical sense.

<sup>24</sup> See page 18, note 12.

*jas*<sup>25</sup>; for the latter are, as it were, a blank, and (if performed) cause delay. But this (precept) should not be observed; at the said Ishti both the Prāyāja as well as the Anuvāja offerings should be made. For the Prayājas are the vital airs, and the Anuyājas are offspring. When he thus foregoes the Prayājas, he foregoes the vital airs of the sacrificer (deprives him of his life), and when he foregoes the *Anuyājas*, he foregoes the offspring of the sacrificer (deprives him of it). Thence Prayājas as well as *Anuyājas* are required (at the Prāyaniya *ishṭi*).

He should not repeat the *Saṃyāja* mantras addressed to the ladies<sup>26</sup> (*patnis*, of the gods) nor should he use the *Samsthita-Yajus*<sup>27</sup> formula. Only inasmuch as this is done (*i. e.*, if the Patni-samyājya and Samsthita-Yajus offerings are omitted) the sacrifice is complete.<sup>28</sup>

He should keep the remainder of the Prāyaniya-*ishṭi* offering, and (after the Soma sacrifice is over) mix it together with the offering required for the *Udayāniya* (concluding) *ishṭi*, in order to make the sacrifice one continuous uninterrupted whole. (There

<sup>25</sup> In the common *Ishṭis* there are generally three *Anuyājas*, or oblations of clarified butter, after the *Svishtakrite* ceremony is over. The deities are: *devam bṛhis* (the divine seat), *deva narīstamsa*, and *deva agni svishtharit*. See *As'v. Sr. S. 1, 8*. The present practice is to leave out the *Anuyājas* at the *Prāyaniya* *ishṭi*.

<sup>26</sup> These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, *Patni-saṃyājās*. These women are *Rākā*, *Sūnivālī* (full moon), and *Kuhū* and *Anumati* (new moon). In the *As'v. Sr. S. 1, 10*, *Anumati* is omitted.

<sup>27</sup> The last Yajus like mantra which is recited by the Hotar at the close of the *ishṭi*. See *As'v. Sr. S. 1, 11*.

<sup>28</sup> The usual concluding ceremonies of the *Ishṭi* are to be dispensed with at the *Prāyaniya*, in order to connect it with the other parts of the sacrifice.

is also another way for connecting both Ishtis). In the same vessel, in which he portions out the rice for the Purodâs'a of the Prâyanîya ishti, he should portion out also the rice for the Purodâs'a of the Udayanîya ishti. Inasmuch as this is done, the sacrifice becomes continuous, uninterrupted. They say, in doing this the sacrificers succeed in that (the other) world, but not in this one. They use the expression *Prâyanîyam* (on several occasions). For on the several portions of rice being taken out for the Purodâs'a (by the Adhvaryu) the sacrificers say this is *Prâyanîya*, (*i. e.* to go forth, to progress), and on the Purodâs'a oblations being thrown (into the fire) they say again, this is *Prâyanîyam* (*i. e.* to progress). In this way the sacrificers go forth (*prayanti*) from this world. But they say so from ignorance (and this objection is consequently not to be regarded).

The Anuvâkyâ and Yâjyâ verses of both the Prâyanîya and Udayanîya ishtis should interchange in this way, that the Anuvâkyâ verses of the Prâyanîya ishti should be used as the Yâjyâ verses for the Udayanîya, and the Yâjyâ verses of the Prâyanîya as Anuvâkyâs of the Udayanîya. The Hotar shifts in this way (the Anuvâkyâs and Yâjyâs of both the Ishtis) for ensuring success (to the sacrificer) in both worlds, for obtaining a firm footing (for the sacrifice) in both worlds. The sacrificer (thus) succeeds in both worlds, and obtains a firm footing in both worlds. He who has this knowledge, obtains a firm footing (in both worlds). The Charu oblation which is given to Aditi at the Prâyanîya as well as at the Udayanîya ishti serves for holding the sacrifice (at both its ends) together, to tie the two knots of the sacrifice (at the beginning and at the end) in order to prevent it from slipping down. Some one (a theologian) has told : this

(tying of the two ends of the sacrifice) is exactly corresponding to that (act of common life to which it alludes); as (for instance) one ties two knots at both the ends of a rope (*tejanīk*) in order to prevent (the load which is tied up) from slipping down. In the same way the priest ties the knots at both ends of the sacrifice (the sacrificial chain) by means of the Charu oblation given to Aditi at the Prāyanīya as well as at the Udayanīya ishti. Among those (deities required at both the Ishtis) they commence with *Pathyā Svasti* (at the Prāyanīya ishti), and conclude (at the Udayanīya ishti) also with *Pathyā Svasti*. (Thus) the sacrificers start safely from here, and end (their journey there, in the other world), they end safely, safely (their journey there, in the other world).

### THIRD CHAPTER.

*The buying and bringing of the Soma. The producing of fire by friction. The Atithyā Ishti.*

#### 12.

The gods bought the king Soma in the eastern direction. Thence he is (generally) bought in the eastern direction. They bought him from the thirteenth month. Thence the thirteenth month is found unfit (for any religious work to be done in it); a seller of the Soma is (likewise) found unfit (for intercourse). For such a man is a defaulter. When the Soma after having been bought was brought to men (the sacrificers), his powers and his faculty of making the senses sharp moved from their place and scattered everywhere.<sup>1</sup> They tried to collect and keep them

<sup>1</sup> *Dis'a* is to be taken as an ablative depending on the verb *vyudasidān*, literally, they were upset (and scattered) everywhere. The preposition *ut* in this verb mainly requires the ablative.

together with one verse. But they failed. They (tried to keep them together) with two, then with three, then with four, then with five, then with six, then with seven verses ; but they did not succeed in keeping them together. (Finally) with eight verses they succeeded, and recovered them (in their entirety and completeness). (Therefore) what is held together and obtained, that is called *ashtāu*, i. e. eight (from *as'* to reach, obtain). He who has this knowledge obtains anything he might wish for. Thence there are in those ceremonies (which follow the bringing of the Soma to the sacrificial compound), eight verses each time recited in order to collect and hold together the strength and those qualities (of the Soma plant) which give sharpness of senses.

## 13.

The Adhvaryu then says (to the Hotar) : repeat a mantra for the Soma who is bought and being brought (to the sacrificial compound). The Hotar repeats : *Bhadrād abhi s'reyah prehi*,<sup>2</sup> i. e., go from

<sup>2</sup> The mantra is from the *Taittirīya Saṃhitā*. We find it also in the *Atharvāreda Saṃhitā* (7, 8, 1.) with some deviations, which are found alike in the printed edition and in an old manu-script which is in my possession. The verse reads in the Aitarey. Brāhm. and Taittir. Saṃhitā as follows :—

भद्रादभि श्रेयः प्रेहि दृहस्तिः पुर एता ते असु ।

अथेमवस्य वर आ श्चिद्या आरे श्चन् कुणुहि सर्ववीरः ॥

Instead of अभि there is अधि in the A. V., and instead of अथेमवस्य (अथ । ईम् । अवस्य) there is: अथेममस्या (अथ । ईमं अस्या) ; instead of the plur. श्चन् we have the sing.: श्चन्, and instead of सर्ववीरः there is सर्ववोर्. There is no doubt, the readings of the Atharva Veda look like corrections of the less intelligible parts of the original mantra which is correct only in the form in which we find it in the Ait. Br. and the Taitt. S. अभि is less

happiness to still greater bliss. By the word *bhadra* i. e. happy, this world (the earth) is meant. That world is better (*s'reyān*) than this world. Thus the Hotar makes the sacrificer go to the celestial world (which is to be understood by *s'reyas*, i. e. better). The second pada of the verse is : *brihaspatih pura etā astu*, i. e. the (thy) guide be Brihaspati ! If the Hotar has made (by repeating this pada) the Brahma his (the sacrificer's) guide, (the sacrifice) being thus provided with the Brahma will not be damaged. (The third pada of the verse is:) *atha im arasya vara ā prithicyā*, i.e. stop him (Soma) on the surface of the earth. *Vara* means the place for sacrificing to the gods (*derayajana*). (By these words) the Hotar makes him (the Soma) stop (and remain in that place). (The fourth pada is :) *āre s'atrūn kriñuhi sarvavirah*, i. e. endowed with all powers drive far off the enemies ! (By reading these words) the Hotar turns out the enemy who does injury to the sacrificer, and his adversary, (and) consigns him to the lowest condition.

The Hotar then repeats the triplet : *soma yās te mayobhuval* (1, 91, 9-11.), which is addressed to Soma, and is in the Gāyatrī metre. In this way the Hotar makes the king Soma flourishing when he is being brought (to the sacrificial compound) by means of his own deity (the verse being addressed to

correct than अधि. The redactor of the A. V. chose it on account of the so extremely frequent combination of अधि with an ablative which generally precedes (see the large number of instances quoted in B. and R.'s Sanscrit Dictionary I., pp. 142, 143.) whilst अभि never governs an ablative, but rather an accusative, and is in this passage to be connected with अस्यः. The words : अथेसमस्या are a bad substitute for अथेसवस्य. The term *arasya* "make an end, do away with him" (the enemy) was entirely misunderstood by the redactor. *Asya* he makes *asyi* and refers it to पृथिव्यां ! The non-nomative सर्ववोरः which refers only to the deity invoked is made an accusative and referred to भूत्वा which then became a singular, भूत्.

Soma himself), and his own metre (his favourite metre being the Gâyatrî.<sup>3)</sup> (The Hotar repeats:) *sarre<sup>4</sup> nandanti yas'asâ* (10, 71, 10.) i. e. "all friends rejoice at the arrival of the friend crowned with fame for having remained victor in the learned discussion (*sabhu*); for as their (of his friends) protector from defects, and giver of food, he is fit and ready for providing them with strength."<sup>5</sup> (Now follows the ex-

<sup>3</sup> The Gâyatrî is said to have assumed the shape of a bird, and brought the Soma from heaven. Thence this metre is sacred to him.

<sup>4</sup> Say, understands by "the friend," Soma, and by "the friends, who rejoice at the friend's arrival," the priests and the sacrificer. About the same meaning he gives to the verse in his commentary on the Rigveda Samhitâ. There he explains सखायः friends, by समानज्ञानाः being equal in knowledge. सर्वे he refers to "all men of the assembly." यज्ञसा he takes in the sense of an adjective यज्ञस्तिना. But it is very doubtful whether this verse had originally any reference to Soma. In the whole hymn (एहसते प्रथमं वाचा अथ०) of which it forms the eleventh verse, there is nowhere any allusion made to Soma. According to the Anukramani the hymn is "seen" (composed) by Brihaspati, the son of Angiras. But this appears to be very unlikely; for Brihaspati himself is addressed in the vocative. Say gets over the difficulty by asserting, that Brihaspati (the teacher of the Gods and the receptacle of all sacred knowledge) is addressing these words to himself, after having had revealed the meaning and bearing of the Veda, before he ventured upon communicating the revelation (to the Gods). To judge from the contents of the hymn, the author prays to Brihaspati who is the same with *Vâchaspati*, the god of eloquence and speech, to endow him with the power of giving utterance in the proper words to his feelings, of which only the best ones should be revealed (v. 1). There is an interesting simile to be met with in the 2nd verse: "when the wise made the speech through their mind, purifying it (through their thoughts), just as they purify barley juice (*saktu*) through a filterer (*tutau*)."<sup>6</sup> *Saktu* is a kind of beer prepared by pouring water over barley, and by filtering it after having allowed it to remain for some time in this state. The whole hymn, in which the name "brâhmaṇa" (as that of a caste) is several times mentioned, appears to refer to the might of speech and the great success to be derived from it when engaged in sacrificing.

<sup>5</sup> The priests live on the presents which are given to them by the sacrificers. Hence the Soma, who is indispensable for the sacrificer, and who is to be administered in the proper way by priests only, is "their giver of food."

planation) : *Yas'ah* i. e. fame, glory, is the king Soma. At his being bought every one rejoices, he who has to gain something (in the shape of Dakshinâ, the sacrificial reward), as well as he who has not. The king Soma "is the friend who remains victor at the learned discussions of the Brâhmans." He is *hilbhasprit*, "the protector from defects." For he protects him from defects who becomes liable to them. He (that priest) who excels all others (regarding the power of speech and recitation) becomes liable to defects (voice becoming hoarse or the hands flag). Thence they (the sacrificers) say (to the Hotar) : "do not repeat (if thy intention is only to excel a rival in skill) the mantra (wrong), and likewise (to the Adhvaryu:) do not (in a state of confusion) perform the ceremony (wrong); may they now not do anything wrong, in too great a hurry!" He is "pitushanîr" i. e. giver of food; *pitu* is food, and *pitu* is the sacrificial reward (*dakshinâ*). The sacrificer gives, on account of a Soma sacrifice having been performed for him, (to the priests), a reward. Thus he makes him (the Soma) "the giver of food" (for the priests.) The word *râjinum* means sharpness of senses and (bodily) strength. He who has this knowledge will preserve up to the end of his life the unimpaired use of his senses and strength.

The Hotar repeats : *âgan deva* (4, 53, 7.) i. e. May the divine mover Savitar come<sup>6</sup> with the *Ritus* (i. e. seasons)! May he make prosperous our household, and bless us with children and nourishment! May he favour us (with gifts) at day and night (always)<sup>7</sup>

<sup>6</sup> The Brâhmaṇa as well as Sâyaṇa refer the conjunctive *âgan* to *Soma* which is certainly not the case. In his commentary on the *Saṅhitâ* he refers it justly to Savitar (see vol. III, page 236, ed. M. Müller). No doubt the verse was originally intended for Savitar and not for Soma. The whole hymn whence the verse is taken is devoted to Savitar.

May he let us obtain children and wealth! “*āgan* means : he (the Soma) has come and is here by that time (after having been bought). The Ritus (seasons) are the royal brothers of the king Soma just as men have brothers. (By repeating this first pada) the Hotar makes him (the Soma) come with them (his brothers, the Ritus). • By the words : “may he make prosperous” &c., he asks for a blessing. (By repeating the third pada) “may he favour us at day and night,” he asks for a blessing for him (the sacrificer) at day and night. (By the fourth pada :) “may he let us,” &c. he (also) asks for a blessing.

The Hotar repeats • *yâ te dhâmâni havishâ* (1, 91, 19). i. e. “may all thy qualities which they honour (with prayers and with oblations) become manifest at (this) sacrifice everywhere! Enter, O Soma ! (our) houses (the sacrificial hall) as an increaser of property (of cows), as a protector (from evil), as one who gives good children and does not hurt them (in any way).” **29.994**

The words *gayasphâna*, *prataraya*, *suvirâh* mean : be an increaser and protector of our cattle. *Duryâh* means the premises (of the sacrificer) which are afraid of the king Soma having arrived. When the Hotar repeats this (last pada of the verse) he does it with a view to propitiate him (Soma). If the Hotar has thus propitiated him (the Soma), he neither kills the children nor the cattle of the sacrificer.

The Hotar concludes with the verse, addressed to Varuna : *imâm dhiyam s'ihshamânasya deva* (8, 42, 3) i. e. “O divine <sup>7</sup> Varuna, instruct the pupil in understanding, performance and skill. May we ascend

<sup>7</sup> The Soma stalks are to be tied up in a cloth, when they are brought to the sacrificial compound, the front part of which including the Ahavaniya, Dukshina and Gârhapatya fires is called, *Prâgrâñe'a* or *Priechâna-vañs'a*.

the ship for crossing safely all evil waters and land in safety (on the other shore)." Soma is in the power of the god Varuna, as long as he is tied up (in the cloth),<sup>7</sup> and goes to the places of the *Prāgrāms'a*. When reciting this verse he thus makes the Soma prosper by means of his own deity (for as liquor he is *Vārunī*), and his own metre.<sup>8</sup> The "pupil" (learner) is he who sacrifices, for he is learning. By the words "instruct in understanding, performance, and skill," he means, teach, O Varuna, strength (and) knowledge. The "ship" is the sacrifice. The ship is of "good passage." The black goat-skin is the "good passage," and speech the ship. By means of this verse the sacrificer thus ascends speech (as his ship) and sails in it up to the celestial world.

These eight verses which he repeats, are complete in form. What is complete in form, that is successful in the sacrifice, when the verse repeated alludes to the ceremony which is being performed.

Of these verses he repeats the first and last thrice; this makes twelve (in all). The year consists of twelve months, and Prajāpati is the year. He who has this knowledge succeeds by these verses which reside in Prajāpati. By repeating the first and last verses thrice he ties the two end knots of the sacrifice for fastening and tightening it in order to prevent it from slipping down.

## 14

One of the bullocks (which carry the cart on which the king Soma is seated) is to remain yoked, the other

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<sup>7</sup>This is Trishṭubh. According to another Sākhā, as Śāy. says, this metre (very likely in the shape of a bird, as the Gāyatri is said to have assumed), went to heaven to abstract the Soma, and brought down the Dakshinā (sacrificial reward), and the internal concentration of the vital powers (the so-called *tapas*). See Ait. Brah. 3, 25.

to be unyoked. Then they should take down (from the cart) the king (Soma). Were they to take him down when both are let loose, they would bring him into the power of the manes (*pitarah*). Would they do so, when both are still yoked (to the cart), the sacrificer could not keep what he is possessed of, nor increase it; should he have any children, they would be scattered (everywhere, and consequently be lost for him). The bullock which is let loose, represents the children who are in the house, that one which remains yoked, the actions (ceremonies, and worldly pursuits). Those sacrificers who take the Soma down, whilst one of the bullocks is yoked and the other let loose, avail themselves of both actions, of acquiring property, and keeping what they have acquired.

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction; there the Asuras defeated the Devas. They then fought in the southern direction, the Asuras defeated the Devas again. They then fought in the western direction; the Asuras defeated the Devas again. They fought in the northern direction, the Asuras defeated the Devas again. They then fought in the north-eastern direction<sup>9</sup>; there the Devas did not sustain defeat. This direction is *aparājita*, i. e., unconquerable. Thence one should do work in this (north-eastern) direction, and have it done there; for such one (alone) is able to clear off his debts.<sup>10</sup>

The Devas said, it is on account of our having no king, that the Asuras defeat us. Let us elect a king.

<sup>9</sup> It is called *āśānī*, i. e., the direction of *is'ānah*, who is Siva.

<sup>10</sup> According to the Brahmanical notions every man born is a debtor. His creditors are the gods, Rishis, the Pitars; and men. His debt towards the Pitars or manes, is cleared off by begetting a son. As long as he has begot no son, he is debtor to the manes. To clear his debts towards the gods by offering sacrifices to them, he must have some property. Any act required for the acquisition of anything, should be done in the north-eastern direction.

All consented. They elected Soma their king. Headed by the king Soma, they were victorious in all directions. He who brings the sacrifice is the king Soma. The Soma faces the eastern direction, when the priests put him (on the cart). By this means the sacrificer conquers the eastern direction. The priests turn the cart round in the southern direction. By this means he conquers the southern direction. They turn (the cart) towards the west; by this means he conquers the western direction. When the cart stands in the northern direction, they take (the Soma) off. By this means he conquers the northern direction. He who has this knowledge conquers all directions.

After the king Soma has arrived, the reception offering is prepared. For the king Soma comes to the premises of the sacrificer (as a guest). Thence the offering for receiving him as a guest (*atithi*) is called *Atithya-ishti*. Its Purodâsa is made ready in nine potsherds (*i. e.*, the rice ball, making up the Purodâsa is placed on nine potsherds). For there are nine vital airs (*prâṇâḥ*). (This offering is made) for making the vital airs (to the sacrifice) and for making them severally known. It belongs to Vishnu; for Vishnu is the sacrifice. By means of his own deity and his own metre<sup>11</sup> he makes the sacrifice successful. For all metres and Prishthas,<sup>12</sup>

<sup>11</sup> The Anuvâkyâ mantra is, *idañ Vishnur vichakrame* (1, 22, 17) and the Yûjyâ, *tad asya priyan abhipâtho* (1, 154, 5), See *Aśval. Sr. S. 4, 5*. Of both verses Vishnu is the deity. The metre of the first verse is *Gâyatri*, that of the second *Trishubh*. These two metres are regarded as the principal ones, comprising all the rest.

<sup>12</sup> A Prishtha is a combination of two verses of the Sâmaveda. Some of the principal Sâmans are in the Trishubh or *Gâyatri* metra. These two metres represent all others.

follow the king Soma, when he is bought (as his retinue). To all who follow a king (as his retinue) a reception is given.

When the king Soma has arrived, then they produce fire by friction. Agni being the animal of the gods, this rite of producing Agni (and throwing him into another fire) is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour<sup>13</sup> is to be received.

## 16

The Adhvaryu (says to the Hotar) : repeat mantras for Agni who is being produced by friction.

The Hotar repeats a verse addressed to Savitar ; *abhi trā deva Savitar* (1, 24, 3). They ask : why does he repeat a verse addressed to Savitar for the Agni who is being produced ? (The answer is :) Savitar rules over all productions. Produced<sup>14</sup> (themselves) by Savitar, they (are able) to produce Agni (by friction). Thence a verse addressed to Savitar is required.

He repeats a verse, addressed to *Dyāvā-prithivī :*  
*mahi dyāuh prithivīcha na* (4, 56, 1.)

<sup>13</sup> The term is *arhat*, a word well known chiefly to the students of Buddhism. Sāyaṇa explains it by "a great Brāhmaṇ," or a Brāhmaṇ (in general). That cows were killed at the time of receiving a most distinguished guest, is stated in the Smritis. But, as Sāyaṇa observes, (which entirely agrees with the opinions held now-a-days) this custom belongs to former Yugas (periods of the world). Thence the word : *gnghna*, i. e. cow killer means in the more ancient Sanscrit books "a guest": (See the commentators on Pāṇini 3, 4, 73); for the reception of a high guest was the death of the cow of the house.

<sup>14</sup> Sāyaṇa explains *prasūta* as "allowed, permitted." According to his opinion the meaning of the sentence is, "having been permitted by Savitā to perform this ceremony, they perform it." *Prasava* is then "the permission for performing ceremonies." But I doubt whether this opinion is correct.

They ask : why does he repeat a verse addressed to *Dyává prithrī* for Agni who is being produced (by friction) ? They answer : the gods caught him (once), when he was born, between heaven and earth (*dyává-prithrī*) ; since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to *Dyává prithrī*.

He repeats a triplet of verses addressed to Agni in the Gáyatrí-metre : *trám Agne pushkarád adhi* (6, 16, 13.) when Agni is being produced. Thus he makes him (Agni) prosper by his own deity (the verses are addressed to Agni) and his own metre (Gáyatrí). The words, *atharvá niramanthata*,<sup>15</sup> i. e. the fire-priest produced thee out (of the two wooden sticks by means of friction), are complete in form.

What is complete in form, (that is) when the verse which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice.

Should Agni not be born (the fire not be produced) or should it take a long time, then the *Rakshoghní*<sup>16</sup> verses, which are in the Gáyatrí metre are to be repeated : *Agne hañsi nyatrinam* (10,118). These (verses) are intended for destroying the Rakshas (the evil-doers). For the Rakshas have seized him, if he is not born, or if his birth is delayed.

When Agni is born after the recital of the first or the second (and so on) of these (Rakshoghní verses), then the Hotar has to repeat a verse appropriate to him, who has been born, by containing the term "born," *uta brurantu jautura* (1, 74, 3.)

What is appropriate in the sacrifice, that is successful. He repeats : *ā yañ hastena khádinum* (6, 16, 40).

<sup>15</sup> They occur in the first verse of the triplet mentioned.

<sup>16</sup> Verses calculated to kill the Rakshas who are preventing Agni from being born.

In this verse occurs the term “*hasta*, hand;” for they rub him (out of two wooden sticks) by means of their hands. In it there further occurs: *s'is'ur-jātah*, i. e., a child born; for, just as a child, he is first born. The word *na* (in *na bibhrati* of the verse) has with the gods the same meaning, as *om* (yes) with these men). He repeats, *pra devāñ devaritaye* (6, 16, 41). This verse is appropriate for Agni when he is being thrown into the Ahavaniya fire (after having come out of the two wooden sticks). The half verse *ā sie yonān nishidatu* (which are contained in this verse) i. e., he may sit in his own house, means, that Agni (the Ahavaniya fire) is Agni's (who was just born by friction) proper place.

In the verse: *jātam jātaredasi*, (6,16,42) the one is *jātu* (the Agni produced by friction), the other *jātaredas* (the Ahavaniya fire). The words, *priyāñ*, *s'isitha atithim* mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavaniya). By the words, *syona ā grihapatim*, he, the priest, places him into ease (by putting him into his proper place, the Ahavaniya fire). *Agnināgnih samidhyate* (1, 12, 6) is appropriate (when the new born Agni has been thrown into the Ahavaniya fire). In the verse: *tañ hyagne agninañ vipro vipreyti santsatā* (8, 43, 14) the one *vipra* (wise) means one Agni, and the other *vipra* the other Agni; the one *san* (being, existing) means the one, the other *san* in (*satā*) the other Agni. The words, *sakhā sakhyā samidhyase* (at the end of the verse quoted) mean, this Agni is the friend of the (other) Agni.

In the verse: *tañ marjayanta sukratum* (8, 73, 8) the words, *sveshu kshayrshu*, mean, this Agni is the other Agni's own residence.

With the verse, *yajñena yajñam ayajanta* (1, 164, 50) he concludes. By means of the sacrifice (the ideal omnipresent sacrifice) the gods thus ...

formed (the actual, visible) sacrifice. By having sacrificed Agni through Agni (having thrown the new born Agni into the Ahavaniya fire) the gods went to heaven. (In the remaining part of the verse) "these (producing fire, &c.) were the first rites; the great ones (the sacrificers) reached that heaven in which those gods who formerly performed the same rites reside" (1, 164, 50), the metres are the *sâlhyâ devâs*, i.e. the gods who (formerly) performed. They sacrificed Agni at the beginning by means of Agni, and went to heaven. There were the Adityas, and the Angiras. They sacrificed at the beginning Agni by means of Agni and went to heaven. The offering of the fire (Agni) is that offering which leads to heaven. Even if the performing priest is no proper Brahman<sup>17</sup> (in the strictest sense), or even pronounced to be an ill-reputed man, this sacrifice nevertheless goes up to the gods, and becomes not polluted by the contagion with a wicked man (as in this case the performing priest is). The oblation (of Agni in the Ahavanîya fire) of him who has this knowledge goes up to the gods; and does not become infected by the contagion with a wicked man.

The verses he repeats are thirteen in number; they are complete in form. If the form is complete and the verse alludes to the ceremony which is being performed, then the sacrifice is successful. Of these

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<sup>17</sup> The term in the original is, *abrahmaṇaḥṭa*, i.e. who is declared to be no proper Brahman. According to Sây, there are in the Smritis six kinds of men mentioned who are strictly speaking not capable of the Brahmanship, though they are Brahmans by birth, viz. the servant of a king, a merchant (seller and buyer); the *bahugîja*, he who performs many sacrifices (for the sake of gain only); the *asidhata-yajaka*, i.e. he who being properly appointed for the performance of the great (S'rauta) sacrifices performs only the less important domestic rites (*smârtaka-rarmîni*); the *grîvayîja*, i.e. he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified; the *brahmaṇandhu*, i.e. he who performs the daily religious duties neither before sunrise nor sunset.

verses he repeats the first and the last thrice; this makes seventeen. For Prajāpati is seventeen fold, comprising such a year as consists of twelve months and five seasons. Prajāpati is the year.

He who has such a knowledge prospers by these verses which reside in Prajāpati. By repeating thrice the first and last verses he ties both the knots of the sacrifice to fasten and tighten it, and prevent it from slipping down.

## 17

(*The remaining rites of the Atithi-ishti,<sup>18</sup> after the ceremony of producing fire by friction is finished).*

The two Puro-anuvâkyâs for ~~the~~ portions of melted butter<sup>19</sup> (which are to be offered) are, *samidhâ gñim durasyata* (8, 44, 1), and, *âpyâyasva sametu* (1, 91, 16.) These two verses are complete in form; for they contain an allusion to guests.<sup>20</sup> When the verse (which is repeated) alludes to the ceremony which is being performed, then the form is complete, and (consequently) the sacrifice successful. The verse (8, 44, 1) alluding to the guest (*atithi*) belongs to Agni, whilst the verse, addressed to Soma (1, 91, 16) does not contain the word "guest." If there were a verse addressed to Soma, containing the word "guest," such one should always be used. But notwithstanding (there being no such verse) the verse mentioned (1, 91, 16) refers to a guest, for it contains the term "being fattened;" for, when one feeds a guest

<sup>18</sup> See the Taittiriya Sâmhitâ 1,2,10, and Sây.'s commentary on it, vol. I, pp. 370—384, ed. Cowell. As'val s'râuta S. 4, 5.

<sup>19</sup> These two parts are the so-called *chakshushî*, i. e., eyes of the Ishti, which always precede the principal offering, consisting of *Praumâs'a*.

<sup>20</sup> In the words of the second pada of *samidhâ gñim*, viz. *ghritari bodnayala atithum*, refresh the guest with clarified butter drops!

(well) then he grows fat, as it were. The Yâjyâ mantra for both, Agni and Soma, commences with *jushânuh*.<sup>21</sup> The Anuvâkyâ and Yâjyâ mantras (for the principal offering consisting of *Purodâs'a*) are *idam Vishnur*<sup>22</sup> *richakriame* (1, 22, 17) and *tad asya priyam abhi pâtho* (1, 154, 5). Both verses are addressed to Vishnu. Having repeated as Anuvâkyâ a verse with three padas he uses as Yâjyâ one consisting of four padas; thus seven padas are obtained.

For the ceremony of receiving a guest (*âtithyam = atithi-ishti*) is the head of the sacrifice. There are seven vital airs in the head. By this ceremony the Hotar thus puts the seven vital airs in the head (of the sacrificer).

The two Sañyâjâ mantras, required at the *Srish-tahrit* are : *hotâram chitraratham* (10, 1, 5), and *Ip'a mâyam agnir* (7,8,4). Both verses are complete in form; for in both the word *atithi*<sup>23</sup>, a guest (referring to Agni's reception as a guest), occurs. The success of the sacrifice depends on the completeness of the form, i. e. that the mantra (which is repeated) alludes to the ceremony which is being performed. Both Sañyâjas (used at the *Svishtakrit* of the *Atithi-ishti*) are in the *Trishtubh* metre, for getting possession of Indra's powers (for Indra is *Trishtubh*). The ceremony ends here with the eating of the sacrificial food.<sup>24</sup> The \* gods having (once) rested

<sup>21</sup> *Jushânu agnir âjyasya retu* ; *jushânu Soma âjyasya retu* ; may Agni pleased eat the melted butter, &c.

<sup>22</sup> The *Purodâs* is given to *Vishnu* who is the chief deity of this Ishti.

<sup>23</sup> In the last pada of the first mantra there occur the words *agnim atithim jagânum*, and also in the last pada of the second the words *davyo atithih*, the heavenly guest.

<sup>24</sup> That is to say, the ceremonies, which in the usual course of the Ishti follow the eating of the sacrificial food, such as the *Anuyâjas*, the *Suktavâk*, *Sangurâk*, *Patnîmâyâja* and *Sañsthitâ Jata*, are left out on the occasion of the *Atithya-ishti*.

satisfied with the Atithyā-*ishṭi* ending by the eating of the sacrificial food (on the part of the sacrificer and the priests), this *Ishtī* is to end with the eating of the sacrificial food (no further ceremonies being required).

They offer only the *Prayājas*<sup>25</sup> at this (*Ishtī*), but not the *Anuyājas*. The *Pravājas*, as well as the *Anuyājas* are the vital airs. The airs which are in the head are the *Pravājas*, whilst those in the lower parts of the body are the *Anuyājas*. He who should offer the *Anuyājas* at this (*Ishtī*) is just like a man who after having cut off the vital airs (residing in the lower parts of the body) wishes to put them in the head. That would be superfluity,<sup>26</sup> were all the vital airs, those of the head as well as those of the lower parts of the body, to be found at the same place (viz. in the head). If they therefore offer at this (*Ishtī*) only the *Prayājas* without *Anuyājas*, then he wish which one entertains at the offering of the *Anuyājas* becomes also fulfilled (for the offering of the *Anuyājas* on this occasion would be a mistake).

#### FOURTH CHAPTER.

(*The Pravargya Ceremony.*)

The sacrifice went away from the gods (saying), I shall not be your food. The gods said: do not go; thou alone shalt be our food. The gods then killed

They precede the principal offering, which consists of *Purodāśa*.

This is a mistake in the sacrifice which is to be propitiated.

<sup>1</sup> The *Pravargya* ceremony lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the *Tauṇḍī* and *Soma* sacrifices. For without having undergone it, no one is allowed to take part in the solemn *Soma* feast prepared for the

it. When it had been taken asunder (cut into pieces by them, it was found not to be sufficient to satisfy their appetite). The gods said: this sacrifice after having been taken asunder, will certainly not be sufficient for us. Well, let us dress (and fill up) this sacrifice. After having dressed it, they said to the As'vins, cure this sacrifice; for the As'vins are the two physicians of the gods, they are the two Adhvary-

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gods. It is a preparatory rite, just as the Diksha, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods. That the gods do not receive mortals at their residence when arriving in them very bodies, one may learn from the amusing story of the king *Tris'anku* as reported in the Rāmāyana (1, 57-60). For the performance of this important ceremony extensive preparations are to be made by the Adhvaryu and his assistant, the Pratiprasthātar. All the vessels and implements required are brought to the spot and placed at the left side of the *Gāthapatiya* fire. The chief implements are: an earthen vessel of a peculiar form, called *Mahāvira* or *gharma* (i.e. heat, or heated substance, for it is to be heated), a seat (*vistunda*) to sit on, two wooden pieces for lifting the *Mahāvira* pot (called *s'apha*), two shovels for charcoal (*dhirshtri*), one very large wooden spoon (*U'payamani*) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (*dharatva*), six shavings from the *Udumbara* tree as fuel, thirteen sticks, to be laid round the *Mahāvira* vessel (*paridhi*), two metal blades, one of gold and one of silver (called *surasāmavajatāu rukhmān*). A cow and a female sheep are to be kept in readiness. Two bunches of *kusa* grass are prepared, and tied in the midst. They are called *Veda'*, and resemble very much the *Baresma* (Barson) of the Parsis, which is also tied together by means of a reed (*arayādūhanem*).

The *Mahāvira* is first put on the *Vedi*. Then the Adhvaryu makes a circle of clay, in which afterwards the *Mahāvira* is put. This ring is called *khara*, i.e. ass, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for propitiation (*s'anti*) *namo rāhu* &c. the *Mahāvira* is taken from the *Vedi* and placed in that earthen ring (*khara*). Wooden sticks are put around it along with burning coals, and also fire is put in the *khara* just below the *Mahāvira*, in order to make it hot. The fire is blown by three little fans which serve as bellows. The silver blade is put below, the gold blade above the *Mahāvira*. Whilst the empty vessel is being heated, the Hotar repeats the first series of mantras, called the *pūra potata*. After the vessel has been made quite hot, it is lifted up by means of the two *S'aphas*. The cow then is calle-

yus<sup>2</sup> (sacred cooks). Thence two Adhvaryu priests provide all the implements required for the Pravargya vessel (gharma). After having done so, they say, "Brahma!<sup>3</sup> we shall perform the Pravargya ceremony. Hotar! repeat the appropriate mantras!"

## 19

The Hotar begins with *brahma jujnānam prathānam* (Vaj. S. 13, 5. As'val. S'. 4, 6). In this mantra *Brahma* is Brihaspati (the teacher of the gods); by means of *Brahma* (*i.e.* the Brahmins) the Hotar thus uses the Pravargya man (the mystical personage, called "sacrifice" which had been torn to pieces by the gods). By repeating the mantra, *iyam pitre ashtrī* (As'val. S'. S. 4, 6), the Hotar puts speech in the Pravargya man; for by *rāshtri*, *i. e.* queen, speech is to be understood.

The verse, *mohān mahi astabhāyad* (As'val. S'. S. 4, 6), is addressed to Brahmanaspati. Brahma is Brihaspati; by means of Brahma the priest thus uses the Pravargya man. \*

ed by the Adhvaryu with a cord, and milked. The milk is put in the left side of the Vedi, and then under recital of the mantra, *das'abhor*, poured in the Mahāvira. Then the milk of a goat whose dead is taken, and mixed with that of the cow in the vessel. After this has been done, the contents of the Mahāvira are thrown into the Abhayonīya fire. The sacrificer drinks milk from a large wooden con (Upavamanī) which has been first smelled by the Adhvaryu. The second series of mantras, the so-called *uttara pātala*, is repeated when the cow is milked and her milk poured in the Mahāvira. The hole ceremony has been witnessed by me. \*

Viz. the properly so-called Adhvaryu with his constant assistant *ratiprasthēta*

<sup>2</sup> The Brahma priest, *i.e.* the president of the sacrifice, is here informed, that the priests are going to perform the Pravargya ceremony. The Hotar receives at the same time orders to repeat the appropriate mantras. The intimation to the Brahma priest as well as to order to the Hotar are given by the *Adhvaryu* and the *Priest-prasthēta*, called the two Adhvaryus.

The verse addressed to Savitar is, *abhi tyam deva saritáram* (Váj. S. 4, 25. As'val. S. S. 4, 6). Savita is the vital air ; thus the Hótar puts the vital air in this Pravargya man.

By the verse, *sámsídasra mahán asi* (1, 36, 9) they make him (the Pravargya man) sit down.<sup>4</sup>

The verse: *amjanti yam prathayanto* (5, 43, 7) is appropriate to the ceremony of anointing (the Pravargya vessel with melted butter). What is appropriate in the sacrifice that is successful.

Of the following mantras; *patangam aktam asurasu* (10, 177, 1), *yo no sanutyo abhidásad* (6, 5, 4), *bha vā no ague sumanā upetau* (3, 18, 1), the first as well as the second verse<sup>5</sup>) are appropriate.

The five verses required for killing the Rakshas commence with, *krinushva pāyah prasitim* (4, 4, 1-5).

Now follow four single verses :<sup>6</sup>

*Pari tvā girvayo gira* (1, 10, 12);

*Adhi dvayor adadhā ukthyam* (1, 83, 3);

*S'ukram te anvad yajatam* (6, 58, 1);

*Apas'yan gopám antpadyamānam* (10, 177, 3).

All these verses (if counted) amount to twenty-one. This (sacrificial) man is twenty-one fold ; for he has ten fingers on his hands and ten on his feet, and the soul is reckoned as the twenty-first. He (thus) prepares the soul as the twenty-first (part).

<sup>4</sup> The Adhvaryus put the Pravargya vessel, the so-called *Mahávára* in an earthen ring called *Khara*.

<sup>5</sup> That is to say of the three mantras mentioned, always that one which immediately follows them in the Saṁhitá, is to be repeated along with them. For instance, of 10, 177, 1, (*patangam aktam*, &c.) is the 2nd verse to be also repeated.

<sup>6</sup> *Ekapátingah*. An *ekapátinga* is such a mantra which is taken single, and not followed by any other verse which comes immediately after it in the Saṁhitá. The term is here used to mark a distinction between : *dve*, i. e. two verses, and *pāncha*, i. e. five verses, which follow one another in the Saṁhitá.

## 20

(Now follow) nine Pâvamâni-verses (dedicated to the purification of the Soma juice) beginning with, *takee drapsasya dhamatah* (9, 73, 1). There are nine vital airs. By repeating these (verses) the Hotar puts the vital airs in him (the Pravargya man). (Now he repeats) *ayam renas' chodayat*<sup>7</sup> (10, 123, 1). When repeating this mantra, the Hotar points, when pronouncing the word *ayam*, i. e. this, to the navel. "This" (the navel) is meant by *renas*; for some vital airs are circulating (*renanti*) above the navel, others below it. On account of this vital air (the life) taking its origin from the navel, *renas* (circulation, from *ren* to circulate) means "navel." By repeating his mantra the Hotar puts life in this (Pravargya man).

(Now he repeats the verses), *pavitram te ritatam* (9, 83, 1), *tapash pavitram ritatam* (9, 83, 2), and, *iyat pavitram dhishyâ atanvata*. On account of their containing the word "*pavitram*" (pure), the vital airs are purified (when these mantras are recited over them). These are the vital airs of the lower part of the body presiding over the semen, urine, and excrements. (By repeating these three verses) he puts these vital airs in this (Pravargya man.)

## 21

(He now repeats) a hymn, addressed to *Brahmanaspati*.<sup>8</sup> *Gauñâm tuâ gayapatiñ havâmahe* (2, 3.) Brahma is Brihaspati; by means of Brahma he cures him (the sacrificial man, who had been born to pieces). The verses beginning with *prathas'*

<sup>7</sup> According to *Sâyana* this verse is taken from another *Sâkhâ*.

<sup>8</sup> In the 3rd pada of the first verse, the name "*brahmanaspati*" mentioned.

*cha yasya saprathas'cha nāma* (10, 181, 1-3) are the three *Gharmatamu*<sup>9</sup> mantras ; by repeating them the Hotar provides the Pravargya man with a body and a form. (For in the fourth pada of the first of these verses), there is said : "Vasishta brought the Rathantara Sāma," and (in the last half verse of the second Gharmatamu mantra is said), "Bharadvāja made the Brīhat Sāma out of Agni."<sup>10</sup> By repeating these mantras the Hotar provides the Pravargya man with the Rathantara and Brīhat-Sāman (required for its prosperity).

(By repeating) three verses (of the hymn) *apas'yo  
tvā manasā chekitānam* (10, 183, 1), the Rishi which is *Prajārāu*, the son of *Prajāpati* (the Lord of creatures), he provides him with offspring.<sup>11</sup>

(Now the Hotar repeats) nine verses in different metres, commencing with *kā rālhad dhotrā* (1, 120 1-9).

(These different metres represent the difference in magnitude and expansion of the extremities of the belly of the sacrificial man). For the extremities of the (mystical) sacrificial body (to be restored by means of the Pravargya ceremony) vary as to magnitude and largeness ; some are rather thin, others are rather big.

Thence are verses of various metres required (for the verses represent the extremities of the body). By means of these verses (the Rishi) *Kakshivā*

<sup>9</sup> This means, those mantras the recital of which is calculated to give the new body which is to be made in the Pravargya vest (the Gharma) the proper shape.

<sup>10</sup> The Rishi of the Rathantara Sāma : *abhi tvā s'itā nonume* (7, 32, 22.) is Vasishta, and that of the Brīhat Sāma : *tvā uddhi havīmaha* (6, 46, 1.) is Bharadvāja.

<sup>11</sup> The Hotar when repeating the first of these verses, looks at the sacrificer, when repeating the second, at the sacrificer's wife when the third, at himself.

ent to the beloved residence of the As'vins. He inquered the highest heaven. He who has this knowledge goes up to the beloved house of the As'-ins, and conquers the highest heaven.

(Now he repeats) the hymn : *Abháty agnír ushasám* (, 76.) The words : *pípiráṁsam as'vinā gharmaṁ hha* (the fourth pada of the first verse of the hymn entioned) are appropriate<sup>12</sup> to the ceremony. What appropriate at the sacrifice that is successful. This hymn is in the Trishṭubh metre, for Trishṭubh is strength ; by this means he puts strength in this Pravargya man).

He repeats the hymn : *grávayera tad id artham rethe* (2, 39). In this hymn there being expressions like, *akshī ira* "as two eyes" (2, 39, 5), *irnáv ira* "as two ears," *násā ira* "as a nose" (, 39, 6), he puts in this way, by enumerating the nbs of the body, the senses in this (Pravargya man) his hymn is in the Trishṭubh metre ; for Trishṭubh is strength. In this way he puts strength in us (Pravargya man).

He repeats the hymn : *ile dyáráprithiri* (1, 112). The words in the second pada :) *gharmam svuucham* are appropriate.<sup>13</sup> This hymn is in the Jagatí metre ; cattle is of the same (Jagatí) nature. Thus he provides this (Pravargya man) with cattle. By the words : "what assistance you (As'vinā) have rendered such and such one" (which occur in every verse of the hymn mentioned), he provides this (Pravargya man) with all those wishes (and their fulfilment) which the As'vins in this hymn are said to have deemed proper to fulfil.

<sup>12</sup> The word "gharma," which is a name of the Pravargya vessel, mentioned in it.

<sup>13</sup> For the word "gharma" (the Pravargya vessel) is mentioned in it.

In repeating this hymn the priest thus makes t  
(Pravargya man) thrive by means of those desi  
(including their satisfaction).

He repeats the *ruchitavatī*, i. e. the verse wh  
characteristic the word “*ruch*,” to shine, is : *arūruchi  
ushasah pris'niir* (9, 83, 3). In this way he provi  
this (Pravargya man) with splendour.

With the verse, *dyubhir aktubhiḥ paripātam*  
112, 25), he concludes (the ceremony). (In repe  
ing this verse, the words of which) *arishṭebhir prith  
nta dyāuh* (contain a prayer for prosperity) he mak  
thus this Pravargya man thrive, granting him all th  
is wished for (in the verse mentioned). Now  
(completed) the first part of the mantra collecti  
(required at the Pravargya ceremony).

## 22

The second part of the mantra collection <sup>13</sup> (requiri  
at the Pravargya ceremony) is as follows :—

- 1, *Upahvye sudughām dhenum* (1, 164, 26).
- 2, *Him̄kriavatī vasupatuī* (1, 164, 27).
- 3, *Abhi trā deva Saritoh* (1, 24, 3).
- 4, *Sami vatsann amātribhiḥ* (9, 104, 2).
- 5, *Saṁvatsa ira mātribhiḥ* (9, 105, 2).
- 6, *Yaste stanah s'as'ayo* (1, 164, 49).
- 7, *Gaur amīmed anuvatsam* (1, 164, 28).
- 8, *Namased upasīdatam* (9, 11, 6).
- 9, *Saṁjanānā upasīdun* (1, 72, 5).
- 10, *A das'abhir* (8, 61, 8).
- 11, *Duhanti saptāikān* (8, 61, 7).
- 12, *Samiddho Agnir As'vinā* (*As'val.* 4, 7).

<sup>13</sup> During the recital of the first part of the Pravargya mantr  
the vessel had been made only hot; now milk, butter, &c. is to  
poured into it. A cow is brought to the spot, which is to be milked  
by the Adhvaryu. To this ceremony the first mantra of the sec  
part, “ I call the cow yielding good milk,” refers.

- 13, *Samiddho Agnir vrishayā* (*As'val.* 4, 7).
- 14, *Tad u prayākshatamam* (1, 62, 6).
- 15, *Atmanvan nabho duhyate* (9, 74, 4).
- 16, *Uttishta Brahmanaspatē* (1, 40, 1).
- 17, *Adhukshat pipyushim isham* (8, 61, 16).
- 18, *Upadrava payasā*, (*As'val.* 4, 7).
- 19, *A sute siñchata s'riyam* (8, 61, 13).
- 20, *Anūnam as'vinor* (8, 9, 7).
- 21, *Sam u tye mahatir apah* (8, 7, 22).

These twenty-one verses are appropriate. What appropriate at a sacrifice, that is successful.

The Hotar when standing behind (the others)<sup>14</sup> repeats *ud u shya devah Savitā hiranyaya* (6, 71, 1). When going forward, he repeats, *praitu Brahman-pati* (1, 40, 3.) When looking at the *Khara* (the arthen ring, in which the Pravargya vessel is placed), he repeats : *Gandharra itthā* (9, 83, 4). When repeating *nake suparṇam upa yat* (9, 85, 11), he takes his sit. By the two mantras, *tapto rām gharma* *dhshati svahotā* (Atharv. 7, 73, 5. As'v. 4, 7), and *śā pibatam* (1, 46, 15) the Hotar sacrifices to the noon (the deity of the forenoon). After the formula : Agni eat ! he pronounces *Vaushat !* which is in lieu of the *Svishtakrit*.

By the mantras, *yad usriyāsu svāhutam* (Atharv. 73, 4. As'v. 4, 7.), and, *asya pibatam As'vinā* (5, 14), he sacrifices for the afternoon. After the formula, Agni eat ! he pronounces *Vaushat !* which is in lieu of the *Svishtakrit*. They take, for making *Svishtakrit*, parts of three offerings, viz. Soma juice contained in the stalks), the things thrown in the Pravargya vessel (milk, butter, etc.), and hot wheys. Then the Hotar (after having repeated the two mantras, above mentioned, along with the formula,

<sup>14</sup> He stands behind the other priests, when the Pravargya vessel taken away.

Agni eat !) pronounces the formula *Vaušhat* ! then thus the omission of “*Agni Svishṭakrit*” is replaced.<sup>15</sup>

The Brahma priest mutters (makes *japa*), *āśā dukhiṇāśad* (As'v. 4,7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: *svâhâkri-tah s'uchir deveshu* (Atharv. 7, 73, 3. As'v 4, 7.); *samudrâd ûrmim uliyarti veno* (10, 123, 2); *drapsah samudram abhi* (10, 123, 8); *sakhe sahhâyam* (4, 1, 3). *ûrdhru û shu na* (1, 36, 13); *ûrdhro naḥ páhi* (1, 36, 14); *taṁ ghem itthâ* (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, *pâraha s'oche tara* (3, 2, 6), the Hotar wants to eat. When eating it, he says: “let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (*indrâtâna*) fire ! (Let us eat) of thee, O divine gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (*angirasvat*<sup>16</sup>). Praise to thee (O gharma !) ; do me no harm !”

When the Pravargya vessel is put down then the Hotar repeats these two mantras, *s'yeno na yonim sadanum* (9, 71, 6), and *âyasmin sapta Vâśavâb* (As'val. 4, 7). In whatever (part of the) day (forenoon or afternoon), they are about to take off (the Pravargya vessel from its place), he repeats the mantra, *havir havishmo mahi* (9, 83, 5). With the verse, *sûyarasâd bhagavatî* (1, 164, 40), he concludes (the ceremony).

<sup>15</sup> *Anântar-iti* means “what has not gone into”—what is omitted.

<sup>16</sup> The word certainly has here no reference to the Angiras, the celebrated Rishis. One of the characteristics of the Gharma food is that it is very hot. This is expressed here. *Angiras* had doubt originally the same meaning as *angâra*.

The *Gharma* (ceremony) represents the cohabitation of the gods. The *Gharma* vessel is the penis ; the two handles (placed under ~~the~~, to lift it) are the two testicles, the *Upayamani*<sup>17</sup> the thighs. The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured in Agni as the womb of the gods for production. For Agni is the womb of the gods.

He who knowing this, sacrifices according to this rite (*yajnayakratu*), is born (anew) from the womb of Agni and the offerings, and participates in the nature of the Rik, Yagus, and Sâman, the Veda<sup>18</sup> (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

!

## 23

## (Upasad.).

The Devas and Asuras were fighting in these worlds. The Asuras made these worlds fortified castles, just as the strongest and most powerful (kings do). Thus they made the earth an iron castle, the air silver, the sky a golden castle. Thus they made these worlds castles. The Devas said, these Asuras have made these worlds castles ; let us thus make other worlds in opposition to these castles. They made out of the earth in opposition (to the iron castle of the Asuras) a sitting room<sup>19</sup> (*sadas*), ou

<sup>17</sup> A large wooden spoon, from which the sacrificer drinks milk.

<sup>18</sup> Sayana here understands by Veda the Atharvaveda, or all the Vedas collectively. Brahma is according to him *Hiranyagâdrbha* (the universal soul), and *amrita* the supreme soul. But it is very doubtful whether these interpretations are right. By "Veda" certainly the Atharva Veda cannot be meant ; for it was not recognized as a sacred book at the time of the composition of the Brâhmaṇas.

<sup>19</sup> A place near the so-called *Uttarâ Vedi* which is outside that of

of the air a fire-place, (*agnidhriya*), and out of the sky two repositories for food (*haviddhâna*). Such they made these worlds in opposition to the castles (into which the three worlds had been transformed by the Asuras). The gods said, Let us perform the burnt offerings called Upasads<sup>20</sup> (*i. e.* besieging). For by means of an *upasad*, *i. e.* besieging, they conquer a large (fortified) town. Thus they did. When they performed the first *Upasad*, they drove by it them (the Asuras) out from this world (the earth). By the performance of the second, they drove them out of the air, and by the performance of the third, out of the sky. Thus they were driven out of these worlds. The Asuras driven out of these (three) worlds, repaired to the Ritus (seasons). The gods said, Let us perform the Upasads. Thus they did.

These Upasads being three, they performed each twice; (thus) they became six. There are six Ritus (seasons); thus they drove them (the Asuras) out of the Ritus. The Asuras driven out of the Ritus, repaired to the months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being six, Let us perform each twice, that makes twelve. There are twelve months. They drove them out of the months. The Asuras driven out of the months repaired to the half months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being twelve, they performed each twice: that makes twenty-four. There are twenty-four half months. They turned them (the Asuras) out of the half months. The Asuras, turned out

appropriated for the performance of the *Ishpis*. The latter place called *Prâchina râms'a*. This *sadas* is the sitting room for the king Soma after his removal from the *Prâchina râms'a*.

<sup>20</sup> There is throughout this chapter a pun between the two meanings of *upasad* "sieve," and a certain ceremony, observable.

e half months, repaired to Day and Night (*ahorâtra*).  
he Devas said, Let us perform the Upasads. Thus  
ey did. By means of the Upasad which they per-  
rmed for the first part of the day, they turned  
em out of day, and by means of that which they  
rformed for the second part of the day, they turned  
em out of night. Thus they disappeared from  
th, day and night. Thence the first Upasad is to  
performed during the first part of the day, and the  
cond, during the second part. By doing so the  
acrifice leaves only so much space to his enemy (as  
ere is between the junction of day and night.)

## 24

The Upasads are the goddesses of victory (*jitayâh*).  
or by means of them the gods gained a complete  
victory destroying all their enemies. He who has  
ach a knowledge gains a victory destroying all his  
enemies. All the victories which the gods gained  
these (three) worlds, or in the Ritus (seasons), or in  
the months, or the half months, or in day and night,  
ill he (also) gain who has such a knowledge.

*The Tanûnaptram<sup>21</sup> ceremony, or solemn oath taken  
by the priests).*

The Devas were afraid, surmising the Asuras might  
ecome aware of their being disunited, and seize

<sup>21</sup> The Tanûnaptram ceremony which is alluded to and commented  
in this paragraph, is to take place immediately after the *Atithya-*  
*at* is finished, and not, as it might appear from this passage,  
or the Upasad. It is a solemn oath taken by the sacrificer and all  
e officiating priests pledging themselves mutually not to injure one  
other. It is chiefly considered as a safeguard for the sacrificer who  
as it were, entirely given up to the hands of the priests. They  
e believed to have the power of destroying him, or cheating  
n out of what he is sacrificing for, by not performing the  
monies required in the proper, but in a wrong way. This  
is taken in the following way: The *Adhvaryu* takes one  
the large sacrificial spoons, called *Dhruvâ*, and puts melted butter

their reign. They marched out in several divisions and deliberated. Agni marched out with the Vasus and deliberated. Indra did so with the Rudras. Varuna with the Adityas; and Brihaspati with the Visve Devas. Thus all, having severally marched out, deliberated. They said, " Well, let us put these our dearest bodies <sup>22</sup> in the house of Varuna the king, (*i. e.*, water); he among us who should out of greediness transgress <sup>23</sup> (oath, not to do any thing which might injure the sacrificer), he shall no more be joined with them." <sup>23</sup>

in it. He then takes a vessel (*Kuñśi*, a goblet) into which, after having placed it on the Vedi, he puts by means of a *Sruva* the melted butter contained in the *Dhruvā*. He puts five times the *Sruva* in the *Dhruvā* and each time after a piece of melted butter having been taken out, a *Yagus* (sacrificial formula) is repeated, viz., *āpatav tvī grihvīmī , paripatayr trā grihvāmī , tūnūnaptra trā grihvāmī s'ākvariya trā grihvāmī ; sabmann agishthāgā trā grihvāmī* (see Black Yajurveda 1,2,10,2. ; Vajasaneya-Saṁhitā, 5, 5, where *grihvāmī* and *tvī* are only put once). All priests with the sacrificer now touch the vessel (*Kuñśi*) in which the *āpyā* or melted butter thus taken out of the *Dhruvā* had been put. They may touch however the *ajyo* (melted butter) by means of a stalk of Kus'a grass. When touching the butter, they all repeat the formula : *anidhrishtam asti*, &c (Bl. Y. 1, 2, 10, 2.) " thou art inviolable " All the seven Hotars then put their hands in the madanti, a copper vessel, which is filled with water. This latter ceremony, only performed by the Hotars, is regarded as the symbolical deposition of the priests' own bodies in the "house of Varuna," which is only a poetical expression for the copper vessel filled with water.

As to the name *tūnūnaptram* one is induced to refer it to *tūnūnapit*, a name of Agni, by which he is invoked in the Prayers and which occurs along with others at this very ceremony. But I doubt whether the name *tūnūnaptram* has here anything to do with *Agni tūnūnanit*. The latter word means only, one's own son, or one's own relative. By taking this solemn oath the sacrificer and the officiating priests come as it were into the closest contact with one another, bound by ties as strong as family ties. The term, therefore, means only : contracting of the closest relationship, brotherhood,

<sup>22</sup> Say, understands by this expression " wife and children." But this interpretation is doubtful to me.

<sup>23</sup> This is the formula of the oath, which is very ancient language, as the forms : *Saṅgarohai*, 3rd pers. sing., conjunct. middle voice, and, *bhavishtād*, conjunct. of the aorist, clearly prove.

They put their bodies in the house of Varuṇa. This putting of their bodies in the house of Varuṇa, the king, became their *Tānūnaptram* (joining of bodies). Thence they say : none of those joined together by the *tānūnaptram* ceremony is to be injured. Whence the Asuras could not conquer their the gods,) empire (for they all had been made inviolable by this ceremony).

## 25

The Atithya-ishtī is the very head of the sacrifice (the sacrificial personage); the Upasads are his neck. The two stalks of Kusa grass (held by the Hotar) are of the same length ; for head and neck are equal.

The gods made the Upasads as an arrow (the upasad ceremony served them as an arrow); Agni was its haft, Soma its steel, Vishnu its point, and Varuṇa its feathers. The gods holding this arrow represented by the Ajya (at the Upasad ceremony) discharged it, and breaking with it the castles of the Asuras, entered them. For these (deities, Agni and so on) are in the Ajya offering. At first he (the sacrificer) undergoes the religious ceremony of drinking (milk) coming from four nipples (of the cow),<sup>24</sup> for the arrow in the Upasads consists of four parts, viz. shaft, steel, point, and feathers. He (subsequently) undergoes the religious ceremony of drinking what comes from three nipples. For the arrow in the Upasads consists of three parts, viz. shaft, steel, and point. He undergoes the religious ceremony of drinking what comes from two nipples. For the arrow in the Upasads consists of two parts, viz. shaft and point. He undergoes the religious ceremony of drinking what comes from one nipple (alone). For in the Upasads there is only "one" arrow mentioned (as

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<sup>24</sup> See Black Yajurveda, ed. Cowell, 1, p. 400.

a unit). By means of one alone (*i. e.* by co-operation of all its parts) effect is produced. The worlds, which are above are extended<sup>25</sup> and those which were below, contracted. The priest (in performing this ceremony) commences by that number of nipples (four) which represents the larger worlds,<sup>26</sup> and proceeds to those which represent the smaller ones.<sup>27</sup> (That is done) for conquering these worlds.

(Now the Sāmidhēni verses for the forenoon and afternoon Upasad ceremonies are mentioned).<sup>28</sup>

*Upasadyāya mīlhushe* (7, 15, 1-3), *Imām me Agne sāmidham* (2, 6, 1-3). Three Sāmidhēni verses are to be repeated each time (the first set in the forenoon and the second in the afternoon). They are complete in form. When the form is complete, and the verse which is recited alludes to the ceremony which is being performed, then the sacrifice is successful. For *Anuvākyās* and *Yājñās*, *Jugnivati* verses (such verses, as contain derivatives of the root *han* to kill) ought to be used. These are : *agnir vritrāṇi jaṅghanat* (6, 16, 34); *ya agra iva sāryaha* (6, 16, 39); *traṁ somāsi satpatih* (1, 91, 5); *gayasphāno amīraha* (1, 91, 12.); *idam Viśnu vichakrame* (1, 22, 17.); *trīṇi padā vichakrame* (1, 22, 8).<sup>29</sup> (This is the order for the forenoon ceremony) For the afternoon ceremony he inverts the order of these verses (so as to make the Yājyā of

<sup>25</sup> The highest world is *Satyaloka* which is the largest of all. *Dyuloka* is smaller; *Antariksha loka* and *Bhūrloka* are successively smaller still.

<sup>26</sup> That is to say, he milks on the first day four nipples, on the second three, and on the third two and one.

<sup>27</sup> After some preliminary remarks on the importance and significance of the Upasad ceremony, the author goes on to set forth the duties of the Hotar when performing the Upasad, which has all the characteristics of a common Ishti.

<sup>28</sup> The respective deities of these Anuvākyās and Yājyās are : *Agni*, *Soma*, and *Viśnu*.

he forenoon Anuvâkyâ in the afternoon, and vice versa). By means of these Upasads the Devas defeated (the Asuras), and breaking down their castles, entered them.

In performing the Upasad ceremony he should use verses in the same metre (for all the Ahutis), not such ones as are in different metres. When the Hotar uses different metres, then he produces the king's evil on the necks (of the sacrificers). Thus the Hotar has it in his power to produce diseases. Thence the mantras (for the chief deities at the Upasad ish*ti*) should be always of the same metre, not of different metres.

*Upârikh*, the son of *Janas'rûtâ*, gave once (when asked) about a Brâhman who performed the Upasads, ‘ whence the face of an ugly looking S'rotriya (sacrificial priest) is to be accounted for,’ the answer, that the Upasad offerings of melted butter are put as a lace over the throat (so as to make it unusually big).

## 26

(Neither *Prayâjas* nor *Anuyâjas* are to be used at the Upasad *Ish*ti**).

The Prayâjas as well as the Anuyâjas are the armour of the gods. (The Upasad ish*ti*) is to be performed without both, in order to sharpen the arrow for preventing it from recoiling.

The Hotar repeats the mantras (at this occasion) only after having overstepped (the boundary between the Vedi and Ahavaniya fire on all sides,<sup>29</sup>) in order to supervene the sacrifice, and prevent it from going.

<sup>29</sup> In most ceremonies he oversteps this boundary only towards the south. But at the Upasad ceremony it is done on all sides.

They (the divines) say: it is, as it were, a cruel act, when they perform the ceremony of (touching) the melted butter (the Tānūnaptrām) near the king Soma.<sup>30</sup> The reason is, that Indra, using melted butter as his thunderbolt, killed Vṛitra. (In order to compensate the king Soma for any injury he might have received from the performance of the Tānūnaptrām ceremony in his presence) they sprinkle the king (Soma) with water (whilst the following mantra is repeated): *aṁś'ur aṁś'ush te deva Soma* (Taitt. I, 2, 11, 2). When they perform this ceremony near him (Soma), which is, as it were, a cruel treatment of him, then they (subsequently make him (Soma) by this (sprinkling of water) la (when lying) on her (the Vedi), and make him grow.

The king Soma is the fruit of heaven and earth  
When repeating the words : *eshta rāyah*,<sup>31</sup> &c., they  
(the Hotri priests) throw the two bundles of kusa  
grass (held in their hands, in the southern corner o  
the Vedi), and put their right hands over their lef  
ones<sup>32</sup> (to cover the kus'a grass). By making a  
bow to "heaven and earth" (which are represented  
by those two bundles of kus'a grass) they make  
them both grow.

<sup>30</sup> The vessel, containing the Ajya which is to be touched by all the priests and the sacrificer, in order to bind them together by a solemn oath, is placed over the Soma plant which is lying on the Vedi. To put anything on the king Soma, is regarded as a cruel treatment which is to be atoned for. Soma is to be pacified by sprinkling with water, which ceremony is called *āpyāyanam*—*Soma prayoga*.

<sup>31</sup> These words follow the mantra mentioned above: *aṁś'u  
aṁś'ush ye*, &c. (Taitt. Saṁh. I, 2, 11, 1., but the text differs  
little from that in our Brāhmaṇam).

<sup>32</sup> The term used is: *prastare nihvarate*, literally he conceals the two  
bundles of kus'a grass. The concealment is done in the manner  
expressed in the translation. I myself have witnessed it.

## FIFTH CHAPTER.

*(The ceremonies of carrying the fire, Soma, and the offerings from their places in the Prâchîna-vâmsa to the Uttarâ Vedi.)*

## 27.

The king Soma lived among the Gandharvas. The Gods and Rishis deliberated, as to how the king might be induced to return to them. Vâch (the goddess of speech) said, the Gandharvas lust after women. I (therefore) shall transform myself into a woman, and then you sell me to them (in exchange for Soma).<sup>1</sup> The gods answered, No! how may we live without thee? She said, sell me unto them; if you should want me, I shall return to you. Thus they did. In the disguise of a big naked woman she was sold (by the gods to the Gandharvas) in exchange for Soma. In imitation (of this precedent) they drive away an immaculate cow of one year's age, being the price<sup>2</sup> at which they purchase the king Soma. She (this cow) may, however, be rebought<sup>3</sup>; for Vâch (whom this cow, for which the Soma is bought, represents) returned to the gods. Thence the mantras (after Soma has been bought) are to be repeated with a low voice. After Soma has been bought, Vâch is with the Gandharvas; but she returns as soon as the ceremony of the Agnipranya-yana is performed.

<sup>1</sup> This is the meaning of the verb *pay*, which appears to be related to the Latin *pignus*, pawn.

<sup>2</sup> Instead of giving a cow, the sacrificer pays the price of a cow in money to the Brahman who brings him the Soma. To sell Soma is regarded as very disreputable. The seller is not admitted to the sacrificial compound nor invited to the great dinner which the sacrificer must give to Brahmans at the end of the sacrifice.

<sup>3</sup> As a rule, the cows given in Dakshinâ, cannot be rebought by the giver.

## 28.

(*The Agni-pravayana, i.e. ceremony of carrying the sacrificial fire to the altar destined for the animal and Soma sacrifices.*)

The Adhvaryu orders (the Hotar), when the sacrificial fire is to be carried (to the Uttarā Vedi) to repeat mantras appropriate (to the ceremony).

(He repeats:) *pra deram deryā* (10,176, 2). If the sacrificer be a Brahman, he ought to repeat a verse in the Gāyatrī metre; for the Brahman belongs to the Gāyatrī metre (has its nature). The Gāyatrī is beauty and acquisition of sacred knowledge. (This metre) makes him (the sacrificer) thus prosper by means of the beauty and sacred knowledge (which is contained in it).

If the sacrificer be a Kshattriya, he should repeat a Trishtubh, viz.:—*imam mahe vidathyāya* (3, 54, 1). For the Kshattriya belongs to the Trishtubh (has its nature). Trishtubh is strength, sharpness of senses and power. By repeating thus a Trishtubh, the Hotar makes him (the sacrificer of the Kshattriya caste) prosper through the strength, sharpness of sense and power (contained in the Trishtubh). By the words of the second pada of the verse mentioned): *s'as'rathritra idyāya prajabhrur*, i. e. “they brought to him who is to be praised always (Agni), the Hotar brings the sacrificee at the head of his (the sacrificer's) family. By the second half verse *s'rinotu no damyebhir*, &c., i. e. may Agni hear us with the hosts (the flames) posted in his house; mahe, the imperishable, hear (us) with his hosts in heaven! (the Hotar effects that). Agni shines in the house of the sacrificer till the end of his life (i. e. he is always protected by him).

If the sacrificer be a Vais'ya, the Hotar should repeat a verse in the Jagati metre, viz.:—*ayam iha pratham*

4, 7, 1). For the Vais'ya belongs to the Jagati : cattle is of the same (Jagati) nature. Thus he makes him prosper by means of cattle (provides him with it). In its fourth pada *rāneshu*, &c., the word *vis'e* Vais'ya) is mentioned. This is appropriate. What is appropriate, that is successful in the sacrifice.

When repeating the verse : *ayam u shya pra devorū* (10, 176, 3), which is in the Anushtubh metre, the Hotar sends forth speech, (*i. e.* he repeats for the first time, this mantra, with a loud voice again, after having only inaudibly muttered some of the preceding ones). For the Anushtubh metre is speech. By repeating (an Anushtubh) he thus sends forth speech in speech. By the words *ayam u shya* he expresses the following sentence: I who formerly was living among the Ghandarvas have come.<sup>4</sup>

By the verse: *ayam agnir urushyati*, &c. (10, 176, 4) *i.e.* "this Agni makes (us) fearless by dint of his immortal nature, as it were," the Hotar provides him (the sacrificer) with immortality. (The second half of this verse), *sahasas'chit sahiyān deco jirātage lohitah*, *i.e.* "the god has been made very powerful by means of (his own) power, in order to preserve

<sup>4</sup> The author of the Brâhmaṇam tries to find in the words *ayam u shya* of the mantra in question an allusion to the place reported in 1, 27, on the Vâch's (speech) residence among the Ghandarvas. But this interpretation is wholly ungrammatical and childish. *Ayam*, the masculine of the demonstrative pronoun, is here, as Sayana explains, according to the Brâhmaṇam, taken as a feminine in order to make it refer to *Lâkh*, which word is feminine. The impossibility of such an explanation will be apparent to every reader. The verse in question refers to the ceremony of the *Agni-pranayanaṁ*, the carrying of the fire from the Ahavaniya fire to the Uttarâ Veda; but its subject is Agni, and not Vâch. I translate it as follows: "This very Hotar (*i.e.* Agni, whom the Hotar represents) desirous of worshiping the gods, is carried (thither, to the Uttarâ Veda) for the performance of the sacrifice (animal and Soma offering). He (when being carried) appears by himself as a fiery chariot (the sun) surrounded (by a large retinue of priests and sacrificers)."

(our) lives" signifies, that he (Agni) is the god who, by (our) repeating this verse, is made the preserver of (our) lives.

(The Hotar now repeats:) *ilāyás tvā pade vayam*, &c. (3, 29, 4), i. e. "we put thee, O Jātavedas! (Agni) in the place of *Ilā*, in the centre (*nâbhi* of the *Uttarâ Vedi*)<sup>5</sup> on the earth to carry up (our) offerings." By *nâbhi* (lit. navel) the *nâbhi* of the *Uttarâ Vedi* is meant. *Nidhimahi* (lit. we put down) means "they are about to put him (Agni) down." The term "*haryâya volhavé*" means: he is about to carry up the sacrifice.

(The Hotar repeats:) *Agne vis'vebhîh svanîka* (6, 15, 16). "O Agni, with thy well-armed host " (the flames), take first with all the gods thy seat " in the hole which is studded with wool; carry well " the sacrificial offering, seasoned with melted butter, " and deposited in thee as in a nest, for the sacrificer " who is producing (the mystical sacrificial man) " anew." (When repeating the first and second padas:) *agne vis'rebhîh*, he makes him (Agni) with all the gods sit. (When repeating the third pada: *kulâjinam ghratavantam*, &c.) a bird's nest, as it were, consisting of sticks of fir-tree wood, an odoriferous gum (*guggul*), a braid of hair (*urnâstukâh*), and a kind of fragrant grass,<sup>6</sup> is prepared (for Agni) at the sacrifice.

(When repeating the fourth páda:) *yajnam noya*, &c. he thus places the sacrifice (the sacrificial personage) straight on him (Agni).

<sup>5</sup> The *Nâbhi* of the *Uttarâ Vedi* (the altar outside the *Prâchanta râmsa* or place for the Ishtis with the three fires) is a hole of a quadrangular form in the midst of this altar, filled with kus'a grass, &c. (see below) in which the fire brought from the *Ahvâniya* is deposited.

<sup>6</sup> The articles here mentioned, are put in the *Nâbhi*, or hole in the *Uttarâ Vedi*. They are regarded as forming the nest of Agni. As living in this nest like a bird, he is called *kulâyi*.

(The Hotar repeats): *sida hotah sva u loke*, &c. (3, 29, 8), i. e. "sit, O Hotar! (Agni) in thy own "place (the Nâbhi) being conspicuous; make sit the "sacrifice in the hole of the well made (nest). " Mayst thou, Agni, who art going to the gods with "the offering, repeat sacrificial verses addressed to "the gods.<sup>7</sup> Mayst thou grant the sacrificer a life "with abundance."

By "Hotar" Agni is to be understood; for he is the Hotar of the gods. "His own place" (*sva u loke*) is the Nâbhi of the Uttara Vedi. By the words : make sit, &c. the Hotar asks a blessing for the sacrificer; for the "*yajna*" (sacrifice, mentioned in this verse) is the sacrificer. When repeating the second half of this verse: *ilerârir*, &c. the Hotar provides the sacrificer with life; for "*vayas*" (mentioned in this verse) is life.

(The Hotar repeats:) *ni hotâ hotrishadane* (2, 9, 1), i. e. "the Hotar of great knowledge and skill, who "is brightly shining, sat down on the Hôtri-seat (place "for the Hotar), Agni, who deeply comprehends the "inviolable laws (of the sacrificial art), he, the most "splendid (*vasishthah*) who bears a thousand burdens " (i. e. preserver of all) and has a flaming tongue." By *Hotar* is Agni to be understood; *hotrishadanam* is the *nâbhi* of the *uttara vedi*. By "he sat down" is expressed, that he was put there. The term "*vasishtha*" means, that Agni is the most shining (*vasu*) among the gods. The term "*sahasrambhara*" means, that they, though he (Agni) be only one, multiply him, by using him at different occasions. He who has this knowledge, has a thousand-fold profit.

The Hotar concludes with the verse: *tvam dûtas tray u nah* (2, 9, 2), i. e. "thou art our messenger, our

<sup>7</sup> The verb *yaj* has here (as in many other cases) the meaning : to repeat the Yâjya-mantra.

" protector behind (us) ; thou the bringer of wealth, O  
 " strong one ! O Agni ! do not neglect the bodies  
 " (members) in the spread of our families. The herds-  
 " man with his light was awake." Agni is the herds-  
 man (*gopā*) of the gods. He who knowing this, con-  
 cludes (the ceremony of Agni-praṇayanam) with this  
 verse (mentioned) has Agni everywhere round him as  
 herdsman (watchman) for himself and the sacrificer,  
 and secures thus welfare for the whole year.

He recites these eight verses (just enumerated), which are complete in form. What is complete in form, that is, when the mantra recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these eight verses he repeats the first and last thrice; that makes twelve. Twelve months make a year; the year is Prajapati. He who has such a knowledge prospers through these verses which reside in Prajāpati.

By repeating the first and last verses thrice, he ties the two ends of the sacrifice in order to give it a hold, and tighten it to prevent it from falling down.

### 29.

(*The carrying of the repositories<sup>8</sup> of sacred food to the Uttarā Vedi*).

The Adhvaryu calls (upon the Hotar): repeat the mantras appropriate to the two repositories with sacred food (*havirdhāna*) being carried (to the Uttarā Vedi).

He repeats • *yoje<sup>9</sup> vām brahma*, &c. (10, 13, 1), "the Brahma is joined to the praises of you both."

<sup>8</sup> The two Havirdhānas, are two carts, on which the Soma, and the other offerings are put, and covered with a cover (*chhadik*), for carrying all things from the Prāchina-vāns'a to the Uttarā Vedi. The cover consists of grass. See Black Yajurveda, ed. Cowell i. p. 428.

<sup>9</sup> It is to be taken as third person of the Atmanepadam, not as a first one.

For the two Havirdhānas, which are gods, were united with the Brahma. By reciting this verse he omits both these (Havirdhānas) with the Brahma, and having this latter (Brahma) power, he does not suffer any harm.

He repeats the triplet: *pretām yajnasya śāmbhuva* 2, 41, 19-21), which is addressed to Heaven and Earth.

They ask: "why does the Hotar repeat ● triplet addressed to Heaven and Earth, when he is reciting mantras to the two Havirdhānas being removed (to the Uttara Vedi)?" (The answer is): Because Heaven and Earth are the two Havirdhanas of the gods. They are always repositories for offerings, for every offering is between them (Heaven and Earth).

The verse: *yame iwa yatamáne yadaitam* (10, 13, 2), means, these two Havirdhānas, walk together, like twins, their arms stretched. (The second pada of this verse) *pa tām bhāru mānushā devayantah* means, that men bring both (these Havirdhānas) when worshipping god. (The third and fourth padas:) *tsūdatam u loktam*, &c. allude to Soma (by the name *Indu*). By repeating this (half verse) the priest prepares for the king Soma (a seat) to sit on alluding to *asūlatam*.

(He repeats :) *adhi dvayor adadhā ukthyam vachah* 1, 83, 3). This *ukthyam vachah* is as a cover, forming the third piece (in addition to the two Havirdhānas), but over both.<sup>10</sup> For *ukthyam vachah* is the sacrificial performance. By means of this (*ukthyam vachah*) he thus makes the sacrifice successful.

<sup>10</sup> This is symbolically to be understood. The author calls the expression *ukthyam vachah* a cover, to which opinion he probably was led by the frequency of the term: *uktham rāchi*, i.e., "the shatra has been repeated" at the end of the recitations of the Hotri-priests at the Soma libations to denote that they are finished. The Hotar must stop after having recited the first half of the verse:

The term *yata*, i. e. cruel, used in the second pada (*yatusruchā*, 1, 83, 3) is propitiated in the following third pada by *asamīyata*, i. e. appeased, propitiated.<sup>11</sup> By the fourth pada : *bhadra saktir*, &c. he asks for a blessing.

He repeats the Vis'varūpa verse<sup>12</sup> : *vis'vā rāpāni pratimūchate* (5, 81, 2). He ought to repeat this verse when looking at the upper part (*rārātī*)<sup>13</sup> of the posts (between which the two Havirdhānas are put); for on this part there every form is hung, white and black, as it were. He who having such a knowledge repeats this verse when

*adhi dvayor*, as is said in the Aśval. Srauta Sūtras, 4, 9, and indicated in the Sapta-hautra prayoga. The rule in Aśval., which is strictly observed by the Shrotriyas up to this day, runs as follows —

अधि द्वयोरदधा उक्त्यं वच इति अर्धच आरम्भे व्यवस्था च द्राटी विश्वारुपाणि प्रतिसुचने व्यवस्थायां.

i. e. He should stop after having repeated half of the verse *adhi dvayor*, when the bunch of kuś'a grass is not yet hung over the two posts. When this bunch is hung over he recites (the second half of that verse, and) : *vis'vā rāpāni*. The form *vyaavasta* is contraction of *vyava-sita* (from the root *si* to tie, bind).

<sup>11</sup> The interpretation which the writer of the Brāhmaṇa gives of this passage, is egregiously wrong. *Yata-sruh* can only mean "with the sacrificial spoon kept in his hand;" *asamīyata* (instead of *asamīyato-*  
*struk*) then stands in opposition to it, meaning : having laid it aside. The meaning "cruel" is given to *yata* by Sāyana.

<sup>12</sup> So called from the beginning words : *vis'vā rāpāni*. It refers to the objects of sense becoming manifest again by sunrise. For Savitar the sun, brings forth "all forms."

<sup>13</sup> This translation is made according to oral information obtained from a Brahmin who officiated as a Hotar. Sāyana explains it as "a garland of Darbha." It is true a bunch of Darbha grass, consisting of dry and green stalks, the first representing the white, the latter the dark colour, is hung up at the upper part of the two posts (called *methi*) between which the two Havirdhānas are put. Therefore when the priest looks at the upper part of this gate, he necessarily glances at the bunch of Darbha grass which must be hung there. The garland which is hung up, is designated by the name : *rārātam*, as appears from the Yajus, which is repeated by the Adhvaryu at that time : *vishne rārātam ari*. See Taittiriya Sūn. 1, 2, 13, 3. and Sāyana's Commentary on it, vol. i. p. 429, ed. Cowell.

looking at the upper part of the posts obtains for himself and the sacrificer every form.

With [the verse: *pari trâ girvayo gira* (1, 10, 12), he concludes. He should repeat this concluding verse at the time he might think both the Havirdhânas closed by hanging over them the bunch of Darbha<sup>14</sup> (between the two posts). He who knowing thus concludes with this verse, when the two Havirdhânas are thus closed, secures for himself and the sacrificer fine women who are not naked (covered with clothes, jewels, &c).

Both are closed with a Yajusmantra.<sup>15</sup> Thus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthâtar on both sides (of the Havirdhânas) drive in the two stakes (*methi*) then he should conclude. For at that time the two Havirdhânas are closed.

These eight verses which he has repeated are complete in form. What is complete in form, that is, when the verse recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these, he repeats the first and last three, that makes twelve. For the year has twelve months. Prajâpati is the year. He who has such knowledge thus prospers through these verses which abide in Prajâpati.

By repeating the first and last three he ties the two ends (knots) of the sacrifice for giving it a hold, and tighten it to prevent it from falling down.

<sup>14</sup> The term in the original is *paris'rita*, which literally means surrounded.

<sup>15</sup> This is, *vishnoh prishtham asi*. See Taitt. Sañh. 6, 2, 9.

## 30

(*The bringing of Agni and Soma<sup>16</sup> to the place of the Uttarā Vedi.*)

When Agni and Soma are brought, the Adhvaryu calls upon (the Hotar) to repeat appropriate mantras.

He (first) repeats a verse addressed to Savitar *súvīr hūleva prathamāya* (Asv. S'r. S. 4, 10. Atharv. 7, 14, 3.) They ask : why does he repeat a verse addressed to Savitar, when Agni and Soma are brought ? (The answer is:) Savitar rules over generation. Under the recital of this verse, they (the priests) carry both (Agni and Soma) as being produced by Savitar. Therefore he repeats a verse addressed to Savitar.

He repeats a verse addressed to Brahmanaspati *praitu Brahmanaspatih* (1, 40, 3). They ask : why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought ? (The answer is) Brihaspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (*purogara*) of both (Agni and Soma), and the sacrificer being provided with the Brahma, does not suffer any injury.

<sup>16</sup> In order to make the removal of Agni-Soma and the Havirdhānas clear it is to be remarked, that first Agni alone is carried to the Uttarā Vedi. This ceremony is called *Agni-pravayana*. Then the two carts, called Havirdhānas, filled with ghee, Soma, and after oblations are drawn by the priests to the place on the right side of the Uttarā Vedi. This is the *Havirdhāna pravartana*. Then the priests go a third time back to the Prāchina-vānī'a, and bring Agni (fire), and Soma again. Both after having been removed from the Prāchina-vānī'a, are put down at the gate, facing their former place. The fire is to be put in the Agnidhriya hearth, in the place of the Uttarā Vedi (on the left side), and the Soma in the place called Sadas near the Agnidhriya hearth. This ceremony is called *Agnisoma-pravayana*.

By repeating the second half verse (of *praitu Brahmanaspatih*) *pra devi etu suuritā*, he provides the sacrifice with a good omen. Thence he repeats a verse addressed to Brahmanaspati.

He repeats a triplet in the Gāyatrī metre, which is addressed to Agni : *hotā dero amartya* (3, 27, 7).

When the King Soma had been carried once to the place of the Uttarā Vedi, then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhānas. Agni saved him by assuming an illusory form (*māyā*) as is said in the words of the mantra (just quoted) : *māstāvēt māyayā*, i. e. he walks before him by assuming an illusory form. In this way Agni saved Soma. Therefore they hold before him Soma fire.

He repeats the triplet : *upa trā agne dive* (1, 7, 9, 11), and the single verse : *upa priyam* (9, 7, 29). For these two Agnis,<sup>17</sup> that one which has been taken first, and the other which was brought afterwards,<sup>18</sup> have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places without any injury being done either to himself or the sacrificer.

When the oblation<sup>19</sup> is given to the fire, he repeats : *agne jushasva prati harīt* (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "*jushasva*" taken favourably contained in it).

<sup>17</sup> The first Agni is that one, which was brought to the Uttarā Vedi, and put in the Nābhi of it; the other is that one, which was afterwards given to the Agnidhṛīya hearth.

<sup>18</sup> This refers to the burnt-offering (*homa*) which is to be thrown into the Agnidhṛīya hearth.

When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with *somo jigāti gātuvid* (3, 62, 13-15), which is in the Gāyatrī metre, and addressed to Soma. By repeating it, he thus makes prosper Soma by means of his own deity (the verses being addressed to Soma) and his own metre (Gāyatrī). The words in the last verse of this triplet: *Somah sadastham ásudat* "Soma sat on the seat," which express that Soma (at the time of the triplet in question being repeated) is just about taking his seat (in the Sadas), are to be repeated by the Hotar after having gone beyond the place of the Agnīdhriya hearth, when turning his back to it.

He repeats a verse addressed to Vishnu: *tam asya rājā varunas* (1, 156, 4) i. e. "the King Varuna and the As'vins follow the wisdom of the leader of the Maruts (Vishnu); Vishnu is possessed of the highest power, by means of which he, surrounded by his friends, uncovers the stable of darkness (night) to make broad daylight." Vishnu is the doorkeeper of the gods. Thence he opens the door for him (for Soma's admission) when this verse is being repeated.

He repeats *antas'cha prāgū aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats: *s'yena na yoni sadanum* (9, 71, 6), i. e. "the god (Soma) takes his golden seat just as the eagle is occupying for his residence a nest wisely constructed; the hymns fly to him, when comfortably seated on the grass spread; like a sacrificial horse he runs to the gods." By "golden seat" the black goat skin (on which Soma is put) is to be understood, which covers that which belongs to the gods (their food). Thence he repeats this mantra.

He concludes with a verse addressed to Varuna : *tahnat dyam asuro* (8, 42, 1), i. e. "the living god (Asura) stablished heaven, he the all-possessing created the plain of the earth ; as their supreme ruler he enforces upon all beings those (well-known) laws of Varuṇa (laws of nature, birth and death, &c)." or Soma is in the power of Varuṇa as long as he remains tied up (in a cloth), and whilst moving in a cage shut up (by hanging kus'a grass over it). By reciting at that (time) this verse, the Hotar makes n (Soma) prosper through his own deity, and his n metre (Trishṭubh).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with : *erā randasva varunam* (8, 42, 2). He who, having such a knowledge, concludes with this verse, secures safety to as many persons as he wishes and contemplates, hence he who knows it, should conclude with this verse.

All the seventeen verses which he has repeated at this occasion are complete in their form. What complete in form, that is to say, when the mantra which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these (17 verses) he repeats thrice the first and last; that makes twenty-one. Prajāpati is twenty-one fold; for he consists of twelve months, five seasons, and these three worlds with that Aditya (sun) as the twenty-first. For he is the highest age (on the sky, occupied by Aditya), he is the head of the gods, he is fortune, he is sovereignty ; he is the heaven of the bright one (sun), he is the residence of Prajāpati ; he is independent rule. The (the Hotar) makes the sacrificer prosperous through these twenty-one verses.

## SECOND BOOK.

### FIRST CHAPTER.

(*The Animal Sacrifice.*)

#### 1.

(*Erecting of the sacrificial post.*)

The Gods went up to the celestial world by means of this sacrifice. They were afraid that Men and Rishis after having seen their sacrifice (by means of which they ascended to heaven) might come after (they had gone), and inquire (whether they could not obtain some sacrificial knowledge). They debarred them<sup>1</sup> (from obtaining such a knowledge) by means of the *Yûpa*, i. e. the sacrificial post. Thence the *Yûpa* is called so (from *yoyipayan*, they debarred). The gods when going up to the celestial world struck the *Yûpa* in (the earth), turning its point downwards. Thereupon Men and Rishis came to the spot where the gods had performed their sacrifice thinking, that they might obtain some information (about the sacrifice). They found only the *Yûpa* struck in (the earth) with its point turned downwards. They learnt that the gods had by this means (*i.e.* by having struck in the earth the *Yûpa*) precluded the sacrificial secret (from being known). They dug the *Yûpa* out, and turned its points upwards, where

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<sup>1</sup> The term is : *yoyipayan*, which word is only a derivation from *yûpa*, and proves in fact nothing for the etymology of the latter. The author had no doubt the root (*yu* “to avert, prevent,”) in *yoyipayan*. It is possible that the word is ultimately to be traced to this root. The *Yûpa* itself is a high wooden post decorated with ribands and erected before the *Uttara Vedi*. The sacrificial animal is tied on it.

upon they got aware of the sacrifice, and beheld (consequently) the celestial world. That is the reason, that the Yupa is erected with its point turned ipwards, (it is done) in order to get aware of the sacrifice, and to behold the celestial world.

This Yupa is a weapon. Its point must have eight edges. For a weapon (or iron club) has eight edges. Whenever he strikes with it an enemy or adversary, he kills him. (This weapon serves) to put down him (every one) who is to be put down by him (the sacrificer). The Yupa is a weapon which stands erected (being ready) to slay an enemy. Hence an enemy (of the sacrificer) who might be present (at the sacrifice) comes off ill after having seen the Yupa of such or such one.

He who desires heaven, ought to make his Yupa of Khadira wood. For the gods conquered the celestial world by means of a Yupa made of Khadira wood. In the same way the sacrificer conquers the celestial world by means of a Yupa, made of Khadira wood.

He who desires food and wishes to grow fat ought to make his Yupa of Bilva wood. For the Bilva tree bears fruits every year; it is the symbol of fertility; for it increases (every year) in size from the roots up to the branches, therefore it is a symbol of fatness. He who having such a knowledge makes his Yupa of Bilva wood makes his children and cattle.

As regards the Yupa made of Bilva wood (it is further to be remarked), that they call "light" *vidya*. He who has such a knowledge becomes a light among his own people, the most distinguished among his own people.

He who desires beauty and sacred knowledge ought to make his Yupa of Palkas'a wood. For the

Palâs'a is among the trees beauty and sacred knowledge. He who having such a knowledge makes *Yûpa* of Palâs'a wood, becomes beautiful and acquires sacred knowledge.

As regards the *Yûpa* made of Palâs'a wood (there is further to be remarked), that the Palâs'a is the womb of all trees. Thence they speak on account of the *palâs'am* (foliage) of the Palâs'a tree, or the *palâs'am* (foliage) of this or that tree (*i. e.* they call the foliage of every tree *palâs'an*). He who has such a knowledge obtains (the gratification of) any desire, he might have regarding all trees (*i. e.* he obtains from all trees any thing he might wish for).

## 2

(*The Ceremony of Anointing the Sacrificial Post*).

The Adhvaryu says (to the Hotar): "We anoint the sacrificial post (*Yûpa*); repeat the mantr (required)." The Hotar then repeats the verse : "*Añjanti trâm adhvara*" (3, 8, 1), *i. e.* "The priests anoint thee, O tree! with celestial honey (butter); provide (us) with wealth if thou standest here erected, or if the art lying on thy mother (earth)." The "celestial honey" is the melted butter (with which the priest anoint the *Yûpa*). (The second half verse from "provide us" &c. means: "thou mayest stand <sup>1</sup> lie, <sup>2</sup> provide us with wealth."

(The Hotar repeats the mantra.) *Uchchhray osra*, &c. (3, 8, 3), *i. e.* "be raised, O tree! on the surface of the soil; thou who hast well lain (on the ground), grant splendour to the carrying up of the

\* The Brâhmaṇam explains here only the two somewhat obscure verbal forms: *tishthâ* and *kshayo* of the mantra, by *tishthasi* (2<sup>d</sup> person conjunctive, present tense), and *s'ayasi* (2<sup>d</sup> person conjunctive, middle voice, present tense), which are in the common Sanskrit language equally obsolete. *tishthâ* stands instead of *tishthâs*, 2<sup>d</sup> person conjunctive, present tense of the shorter form.

sacrifice (to heaven)." This (verse) is appropriate to the occasion of) erecting the Yûpa (for it contains the words : "be raised !"). What is appropriate in the sacrifice, that is sure of success. (The words) "on the surface of the soil" mean the surface of that soil over which they raise the Yûpa. (By the words) "thou hast lain well, grant us," &c., the Hotar asks for a blessing (from the Yûpa).

(The Hotar repeats :) *samiddhasya s'rayamâyah* (3, 8, 2), i. e. "placed before the (fire) which is kindled (here), thou grantest the Brahma power which is indestructible and provides with abundance in offspring. Stand erected, driving far off our enemies (*amati*), for our welfare." By the words : "placed before" &c. he means : placed before it (what is kindled, the fire). By the words : "thou grantest" &c. he asks for a blessing. The wicked enemy (*amati*) is hunger. By the words : "driving far off," &c. he frees the sacrifice as well as the sacrifice from hunger. By the words : "stand erected," &c. he asks for a blessing.

(The Hotar repeats the mantra :) *úrdhra ñ shu na ritaye* (1, 36, 13), i. e. "Stand upright for our protection just as the sungod! Being raised, be a giver of food, who we invoke thee in different ways (metres) whilst the anointing priests are carrying on (the sacrifice)." (As to the expression), *deva na sarita* "just as the sungod," the (particle) *na* has with the gods the same meaning as *om* (yes) with these (men);<sup>1</sup> it means *iva*, "like as." By the words :

<sup>1</sup> Savanya refers the demonstrative pronoun *eshám* to the Vedas. But there is no sufficient proof to show that the three Vedas are hinted at in this demonstrative. It stands in opposition to *ñevánám*; hence it can only refer to men. The meaning of the explanatory remark, that "*na* has with the gods the same meaning as *om* (yes), with men," is, that *na* is here no negative particle as is generally the case, but affirmative, excluding negation, just as *om*, which is used for肯定 affirmation.

"being raised, be a giver of food," he calls him (the Yupa) a dispenser of food; he is giving them (me grain; he dispenses (*savoti*) it. The words, "*amja rughatah*" (the anointing priests are carrying) meant metres; for by their means the sacrificers call the different gods: "come to my sacrifice, to my sacrifice If many, as it were, bring a sacrifice (at the same time) then the gods come only to the sacrifice of him, who (there is a Hotar), who having such a knowledge repeats this (mantra).

(The Hotar then repeats:) "*urdhro nah pâhi*" (1, 36, 14), i. e. "(Standing) upright protect us from distress; with thy beams burn down all carnivorous beings (ghosts). Make us (stand) upright, that we may walk and live! Mayst thou as messenger carry (our offerings) to the gods! The wicked carnivorous beings are the Rakshas. He calls upon him (the Yupa) to burn the wicked Rakshas down. (In the second half verse) the word *charathâya* "that he might walk" is equivalent to *charauâya* "for walking."

(By the word "to live") he rescues the sacrifice even if he should have been already seized, as it were (by death) and restores him to (the enjoyment of) the whole year. (By the words:) "mayst thou early, &c. he asks for a blessing.

(The Hotar then repeats:) "*jato jâyate sudinatre*, &c. (3, 8, 5) i. e. "After having been born, he (the Yupa) is growing (to serve) in the prime of his life the

<sup>1</sup> This and the preceding verse properly refer to Agni, and not to the Yupa, as the contents of both clearly show. They form part of a hymn addressed to Agni. They appear to have been selected for being applied to the Yupa, only on account of the word "*urdhro*" "erected, upwards," being mentioned in them. The Yupa when standing upright, required metres appropriate to its position and these appear to have been the only available ones serving this purpose.

sacrifice of mortal men. The wise are busy in decorating (him, the Yûpa) with skill. He, as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods)." He (the Yûpa) is called *jata*, i. e. born, because he is born by this (by the recital of the first quarter of this verse). (By the word) *vardhamâna*, i. e. growing, they make him (the Yûpa) grow in this manner. (By the words :) *punanti* (i.e. to clean, decorate), they clean him in this manner. (By the words :) "he as an eloquent messenger, &c." ie announces the Yûpa (the fact of his existence), to the gods.

The Hotar then concludes (the ceremony of anointing the sacrificial post) with the verse "*yuvâ surâsâh varîtah*" (3, 8, 4.), i. e. "the youth • decorated with ribands, has arrived; he is finer (than all trees) which ever grew; the wise priests raise him up under (a) (the) well-framed thoughts of their mind." The youth decorated with ribands, is the vital air (the soul, which is covered by the limbs of the body). By the words :) "he is finer," &c. he means that ie (the Yûpa) is becoming finer (more excellent, beautiful) by this (mantra). By the wise priests (*Kavis*) those who have repeated the hymns are to be understood. Thus by this (mantra) they raise him up.

When the Hotar has repeated these seven verses, which are complete in their form (corresponding to the ceremony for which they are used), the sacrifice is made successful; that is, the form is complete, when the verse recited alludes to the ceremony which is being performed. Of these seven (verses), he recites the first thrice, and the last thrice;

<sup>1</sup> There is a pun between *yuvâ*, young, a youth, and Yûpa. By this "youth" the Yûpa is to be understood.

<sup>2</sup> The limbs of the body are to correspond with the ribands to be put on the Yûpa.

that makes eleven. The *Trishubh* (metre) name consists of eleven syllables (*i. e.* each quarter of the verse). *Trishubh* is Indra's thunderbolt.<sup>7</sup> He who has such a knowledge prospers through these verses which reside in Indra. By repeating the first and last verses thrice, he ties together both ends of the sacrifice to fasten and tighten them in order to prevent (the sacrifice) from slipping down.

### 3.

(*Speculations on the Yupa, and the meaning of the sacrificial animal.*)

They (the theologians) argue the question : Is the Yupa to remain standing (before the fire), or is it to be thrown (into the fire) ? (They answer) For he who desires cattle it may remain standing. (About this the following story is reported). Once upon a time cattle did not stand still to be taken by the gods for food. Having run away, they stood still and turning towards the gods, said repeatedly : You shall not obtain us ! No ! no ! Thereupon the gods saw that Yupa-weapon which they erected. Then they frightened the animals, which then returned to them. That is the reason, that up to this day, the (sacrificial) animals are turned towards the Yupa (*i. e.* the head being bent towards the sacrificial post) which they are tied). Then they stood still to be taken by the gods for their food. The (sacrificial) animals, him who has such a knowledge, and whose Yupa stands erected, stand still to be taken by him for his food.

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The Yupa represents Indra's thunderbolt, see 2, 1. That the author is anxiously looking out for a relationship between the Yupa and anything belonging to Indra. Here he finds it in the circumstance, that, if the repetitions are counted, the number of the mantras required for the ceremony of anointing, raising, and decorating the Yupa, amounts to eleven, which is the principal number of Indra's sacred metre, Trishubh.

He (the Adhvaryu) should afterwards throw the Yupa of that sacrificer who desires heaven (into the fire). For the former (sacrificers) actually used to throw the Yupa (into the fire), after it had been used or tying the sacrificial animal to it. For the sacrificer is the Yupa, and the bunch<sup>8</sup> of Darbha grass (*mastara*) is the sacrificer (also), and Agni is the womb of the gods. By means of the invocation offerings (*ihuti*) the sacrificer joins the womb of the gods, and all go with a golden body to the celestial world.<sup>9</sup>

The sacrificers who lived after the ancient ones, observed that the *sraru*<sup>10</sup> being a piece of the Yupa represents the whole of it. He (who now brings a sacrifice) should, therefore, throw it, at this meeting afterwards (into the fire). In this way any thing obtainable through the throwing of the Yupa (into the fire), as well as that one obtainable through its remaining standing, is obtained.

At the beginning of the sacrifice the Adhvaryu makes of the load of Darbha or sacred grass which has been brought to the sacrificial site, seven *mushtis* or bunches, each of which is tied together with a stalk of grass just as the Batesina (Barson) of the Parsis. The several names of these seven bunches are—1) *yajamāna-mushti*, a bunch kept by the sacrificer himself in his hand as long as he sacrifices; 2) Three bunches form the *Parhas*, or the covering of the Vedi on which the sacrificial vessels are put. These are measured and spread all over the Vedi. 3) *Prastava*. This bunch which must remain tied is put over the Darbha of the Vedi. 4) *Praśāstra*. From this bunch the Adhvaryu takes a handful out for each priest and the sacrificer and his wife, which they then use for their *Udgita*. 5) *Veda*. This bunch is made double in its first part, the latter part is cut off and has to remain on the Vedi; it is called *parvāsana*. 6) *Lele* itself is always wandering from one priest to the other, and comes to the sacrificer and his wife. It is handed over to the latter when one of the priests makes her recite a mantra. In our passage the *prastava* cannot mean the bunch which is put on the Vedi, but we must understand by it the *yajamāna-mushti*.

If the Yupa represents the sacrificer, then his ascent to heaven is effected by the throwing into the fire of the former.

<sup>8</sup> *Sraru* means "shavings." A small piece of the Yupa is put into *dahu* (sacrificial ladle) and thrown into the fire by the words, "May thy smoke go to heaven."

The man who is initiated (into the sacrificial mysteries) offers himself to all deities. Agni presents all deities, and Soma represents all deities. When he (the sacrificer) offers the animal to Agni-Soma<sup>11</sup> he releases himself (by being represented by the animal) from being offered to all deities.<sup>12</sup>

They say : the animal to be offered to Agni-Soma must be of two colours,<sup>13</sup> because it belongs to two deities. But this (precept) is not to be attended to. A fat animal is to be sacrificed ; because animals are of a fat complexion, and the sacrificer (if compared with them) certainly lean. When the animal is fat, the sacrificer thrives through its marrow.

They say : "do not eat from the animal offered to Agni-Soma." "Who eats from this animal, eats the human flesh; because the sacrificer releases himself (from being sacrificed) by means of the animal. But this (precept) is not to be attended to.

The animal offered to Agni-Soma is an offering to Vṛitraghma (Indra). For Indra slew Vṛitra through Agni-Soma. Both then said to him : " thou hast slain Vṛitra through us; let us choose a boon for thee." Choose yourselves, answered he. Thus the

<sup>11</sup> The name of the animal, or animals, sacrificed on the day previous to the Soma festival, as well as that of the day itself, is *Agnishomam*.

<sup>12</sup> The same idea is expressed in the Kausitaki Brahmanam 10. 1  
अग्नीषोमयोर्वा एव आस्यमापयते यो दोक्षते तच्चदपवस्थे उग्नीषोमं पशुमालभत् आत्मनिक्षयणो हैवास्येप तेन आत्मानं निक्षीयान् भलाय यजते तस्माद् तस्य नाश्चीयान् i.e. He who is initiated (into the sacrificial mysteries) falls into the very mouth of Agni-Soma (to be their food). That is the reason, that the sacrificer kills on the day previous to the Soma festival an animal being devoted to Agni-Soma, thus redeeming himself (from the obligation of being himself sacrificed). He then brings his (Soma) sacrifice after having thus redeemed himself, and become free from debts. Thence the sacrificer ought not to eat of the flesh of this (animal).

<sup>13</sup> White and black according to Śāṅkara.

have this boon from him. Thus they receive (now even food) the animal which is sacrificed the day previous to the Soma feast.

This is their everlasting portion chosen by them, hence one ought to take pieces of it, and eat them.

#### 4.

(*The Apri verses.*<sup>14)</sup>

The Hotur repeats the Apri verses. These are righteousness and sacred knowledge. Through brightness and sacred knowledge the Hotar thus makes meive the sacrificer.

<sup>14</sup> The so called *Apri* verses, i. e. verses of invitation, occupy at the most sacrifice the same rank which the *prayâjas* have at the fire. By means of them certain divine beings (who do not get a share in the principal part of the sacrifice) are invited and treated chiefly with butter. The number of these *prayâjas* or *Apri* verses varies according to the Ishtis, of which they are the introductory parts. At the common Ishtis, such as *Dars'a-pûrнима* there are five (see ASV, Sr. 8, 1, 5), at the *Châturmâsya-ishti* we know (ASV, 2, 16), and at the *Pasu-ishti* (the animal sacrifice) we are given two (ASV, 3, 2). The number of the latter may however rise to twelve, and even thirteen (See Max. Müller's History of Ancient Sanscrit Literature, p. 461). At all Prayâjas at the common Ishtis, as of the sacrificial sacrifice, there is a difference in the deities. Certain Gotras must invoke *Tanûnapat*, others must invoke instead of this deity *Naras'âmsa*. This is distinctly expressed in the words तनूनपादग्र आच्यसु वेलिणि द्वितीयो (प्रथाजः) इति वसिष्ठशुभ्रानकाचिवधूश्चराजन्येभ्यो नराम्बो अग्न आच्यस्य लिति तथा (ASV 1, 5), i. e. the second Prayâja mantra (at the "first Pûrнима" Ishti) is "may Tanûnapit, O Agni, taste of this melted butter", but a different mantra is used by the Vasishtas, it is Atris, Vaiduryas and individuals belonging to the royal caste. *Tanûnapat* and *Naras'âmsa* May *Naras'âmsa* O Agni taste of the melted butter. On the distribution of the ten Apri hymns of the Rigveda P. I. according to the Gotras, See Max. Müller's History of Ancient Sanscrit Literature, p. 466. It clearly follows from this distinction between the invocation of the two deities *Tanûnapat* and *Naras'âmsa* (both representing a particular kind of Agni), that some Gotras regarded *Tanûnapat*, others *Naras'âmsa* as their tutelary

(First) he recites a Yâjyâ verse for the wood sticks (*samidhah*) which are used as fuel.<sup>15</sup> These are the vital airs. The vital airs kindle this whole universe (give life to it). Thus he pleases the vital airs and puts them in the sacrificer.

He repeats a Yâjyâ verse for *Tanûmapât*. The air inhaled (*prâna*) is *Tanûmapât*, because it preserves (*apât*) the bodies (*tanrah*).<sup>16</sup> Thus he pleases the inhaled, and puts it in the sacrificer.

He repeats a Yâjyâ verse for *Narâs'añsa*. *Narâ* means offspring, *s'añsa* speech. Thus he pleases offspring and speech, and puts them in the sacrificer.

He repeats the Yâjyâ for *Ilah*. *Ilah* means food. Thus he pleases food and puts food in the sacrificer.

He repeats a Yâjyâ for the *Barhis* (sacred grass). *Barhis* is cattle. Thus he pleases the cattle and puts it in the sacrificer.

He repeats the Yâjyâ for the gates (of the sacrificial place). The gates are the rain. Thus he pleases (fertility) and puts it into the sacrificer.

He repeats the Yâjyâ for Dawn and Night. Dawn and Night are day and night. Thus he pleases day and night and puts them into the sacrificer.

He repeats a Yâjyâ for the two Divine Hotars,

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deity or rather as one of their deified ancestors. These Apri seem to have formed one of the earliest part of the Aryan sacrifices; for we find them in the form of *Afriigán* also with the Parsis. See my Essays on the Sacred language, writings and institutions of the Parsis, p. 241.

<sup>15</sup> The formula by which each Apri verse is introduced, is ये रथ यज्ञाम्. For each verse there is a separate *pravisha*, i. e. order, requisite. This is given by the *Mastravaruna* priest to the Hotar, which always begins with the words दोता यक्षन्, and the name of the respective deity (समिधं सन् नपतं &c.) in the accusative. See Vâjasaneyâ Sâṅkh 21, 29-40.

<sup>16</sup> This etymology is apparently wrong. Sâyana explains it in a similar way by *s'ariram na pâtiyati*, he does not make fall the head.

<sup>17</sup> They are, according to Sâyana's Commentary on the Rigveda 8.4 hita, i. n. 162 (ed. Müller) the two Agnis, i. e. the fire on earth.

air inhaled and exhaled are the two Divine arts. Thus he pleases them and puts them into sacrificer.

He repeats a Yâjyâ for three goddesses.<sup>18</sup> These goddesses are the air inhaled, the air exhaled, the air circulating in the body. Thus he pleases u and puts them into the sacrificer.

He repeats a Yâjyâ for *Tvashtar*. Tvashtar is chi. Speech shapes (*lûshṭi*), as it were, the whole else. Thus he pleases speech, and puts it into sacrificer.

He repeats a Yâjyâ for *Vanaspati* (trees). Vanas- is the life. Thus he pleases life and puts it the sacrificer.

He repeats a Yâjyâ for the *Srâhâkritis*.<sup>19</sup> These a firm footing. Thus he puts the sacrificer on a footing.

He ought to repeat such Aprî verses, as are trace- to a Rishi (of the family of the sacrificer). By ing so the Ḫotar keeps the sacrificer within the tionship (of his ancestors).

that in the clouds. See also Mâdhava's Commentary on the Saneyâ Samîhitâ, p. 678, ed. Weber.

They are, *Ilta* (food), *Sarasvatî* (speech), and *Mahi* or *Bhâratî* h), see Vâjasaneyâ Samîhitâ 21, 37.

In the last Prayâja at every occasion, there occurs the formula a along with all the deities of the respective Ishti, of which the nyas form part. There are as many *svâhâs*, as there are deities ioned. The pronunciation of this formula is called *svâhâkriti*. In the regular deities there are mentioned the *dovâ dîyapû*, the deities who drink melted butter. To make it clear I write la fifth Prayâja of the Dikshauyiya Ishti ये द्यजामचे साहार्णि

॥ सोरं साहा ग्राविष्टौ साहा देवा आज्यपा जुपाणा अग्र आश्चस्य  
[वैष्ट्], i. e. (may the Gods) for whom we sacrifice, Agni, Soma, Vishnu, and the gods who enjoy melted butter become pleased et of (this) melted butter, "each of them being invited by *bu*".—*Sapta hauntia*. The latter means nothing but "well "u" (the *eὐφημεῖν* of the Greeks).

## 5.

(*The carrying of fire round the sacrificial animal*)

When the fire is carried round<sup>20</sup> (the animal) Adhvaryu says to the Hotar: repeat (thy mantrā). The Hotar then repeats this triplet of vers addressed to Agni, and composed in the Gāyatrī metre: *agur hotā no adhvara* (4, 15, 1-3) i.e. Agni, our priest, is carried round about like a horse who is among gods the god of sacrifices. (2) Like a charioteer Agni passes thrice by the sacrifice, the gods he carries the offering. (3) The master food, the seer Agni, went round the offerings bestows riches on the sacrificer.

When the fire is carried round (the animal) then makes him (Agni) prosper by means of his own dī and his own<sup>21</sup> metrā. "As a horse he is carried means: they carry him as if he were a horse, i.e. about. Like a charioteer Agni passes thrice by sacrifice means: he goes round the sacrifice like charioteer (swifly). He is called *rājapṛiti* (master food) because he is the master of (different kinds of) food.

The Adhvaryu says: give Hotar<sup>22</sup> the additional order for despatching offerings to the gods.<sup>23</sup>

<sup>20</sup> This ceremony is called *pargeyukriyā* and is performed by *Soma* priest. He takes a firebrand from the Ahavanya fire and fixes it on the right side, three round the animal which is to be sacrificed.

<sup>21</sup> Agni himself is the deity of the hymn in question; it is in V metrā, i. e., Gāyatrī.

<sup>22</sup> This second prasna, or order of one of the Hotars, who is the Mantrāvara to the Hotar to repeat his mantras, is <sup>23</sup> *apapraśna*. At the animal, as well as at the Soma sacrifices, orders for repeating the Yajña mantras are given by the Mantrāvara. As symbol of his power he receives a stick which he holds in his hand. The Adhvaryu gives at these sacrifices only the *pravacana* to the Agni devas.

Then the Maitrāvaraṇa proceeds to give his orders by the words : may Agni be victorious, may I grant (us) food !

They ask : why does the Maitrāvaraṇa proceed to give his orders, if the Adhvaryu orders the Hotar to give ? (The answer is :) The Maitrāvaraṇa is the head of the sacrifice ; the Hotar is the speech of the sacrifice ; for speech speaks only if driven (sent) by the mind ; because an other-minded<sup>10</sup> speaks the speech of the Asuras which is not agreeable to the devas. If the Maitrāvaraṇa proceeds to give orders, it stirs up speech by means of the mind. Speech being stirred up by his mind, he secures the offering to the gods (by preventing the Asuras from taking possession of it).

## 6

*The formula to be recited at the slaughter of the animal. See Asv. Sr. S. 3, 3).<sup>11</sup>*

The Hotar then says (to the slaughterers) : *Ye divine slaughterers, commence (your work), as well as those who are human !* that is to say, he orders all the slaughterers among gods as well as among men (to commence).

*Bring hither the instruments for killing, ye who are rendering the sacrifice, in behalf of the two masters of the sacrifice.<sup>12</sup>*

<sup>10</sup> If "mind and speech" are unconnected.

<sup>11</sup> It is called the *Adhingu-pṛṇasha-mantra*, i. e. the mantra by which the *Adhingu* is ordered to kill the animal. The word used ("killer, slaughterer," is "*Sahuti*" lit. silence-maker. This singular term accurately expresses the mode in which the sacrificial animal is to be killed. They stop its mouth, and beat it (only ten or twelve times on the testicles till it is suffocated). During the act of killing, no voice is to be heard.

<sup>12</sup> Either the sacrificer and his wife, or the two deities, Agni and Varuna, to whom the sacrificial animal is devoted. Sāy. says : another name has *Medha-pataye*. In the Kaushitaki Brāhmaṇa 10, 4, there is also the dual.

The animal is the offering, the sacrificer the man of the offering. Thus he (the Hotar) makes propitiate the sacrificer by means of his (the sacrificer's) offering. Thence they truly say: for whatever d<sup>1</sup> the animal is killed, that one is the master of offering. If the animal is to be offered to one d<sup>1</sup> only, the priest should say: *medhapataye*<sup>11</sup> "to master of the sacrifice (singular)" ; if to two d<sup>1</sup> then he should use the dual "to both the masters of the offering," and if to several deities, then should use the plural "to the masters of the offering." This is the established custom.

*Bring ye for him fire!* For the animal was carried (to the slaughter) saw death before Not wishing to go to the gods, the gods said to Come, we will bring thee to heaven! The animal consented and said: One of you should walk before me.

They consented. Agni then walked before it, it followed after Agni. Thence they say, as animal belongs to Agni, for it followed after him. Thence they carry before the animal fire (Agni).

*Spread the (sacred) grass!* The animal lives on herbs. He (the Hotar) thus provides the animal with its entire soul (the herbs being supposed as form part of it).

*The mother, the father, the brother, sister, friend and companion should give this (animal) up (being slaughtered)!* When these words are pronounced, they seize the animal which is (regarded as entirely given up by its relations (parents, &c.)

*Turn its feet northwards! Make its eye go to the sun, dismiss its breath to the wind, its life to the air, its hearing to the directions, its body to the earth.*

<sup>11</sup> This change in the formula is called *āha*. See Sāyana's introduction to Rigveda vol. i., p. 10, 11, ed. Muller.

this way he (the Hotar) places it (connects it) th these worlds.

*Take off the skin entire (without cutting it). Before ening the navel tear out the omentum! Stop its gathing within (by•stopping its mouth)! Thus he (the Hotar) puts its breath in the animals.*

*Make of its breast a piece like an eagle, of its ns (two pieces like) two hatchets, of its forearms vo pieces like) two spikes, of its shoulders (two sees like) two kshyapas,<sup>14</sup> its loins should be unken (entire); (make off its thighs (two pieces o) two shields, of the two kneepans (two pieces e) two oleander leaves; take out its twenty-six is according to their order; preserve every limb of m its integrity. Thus he benefits all its limbs.*

*Dig a ditch in the earth to hide its excrements.* excrements consist of vegetable food; for the ditch is the place for the herbs. Thus the Hotar ts them (the excrements) finally in their proper ice.

## 7

*Present the evil spirits with the blood!* For the d having deprived (once) the evil spirits of their me in the Haviryajnas (such as the Full-and New-on offerings) apportioned to them the husks and illest grams,<sup>15</sup> and after having them turned out the great sacrifice (such as the Soma and animal tices), presented to them the blood. Thence Hotar pronounces the words: *present the evil its with the blood!* By giving them this share he

<sup>14</sup> Probably another name for *kárma*, i. e. to oise, See S'atapatha-  
sham. 7, 5, 1, 2.

<sup>15</sup> The priest having taken these parts, addresses them as follows. Then art the share of the evil spirits!" By these words he throws on below the black goat-skin (always required at the sacrifices.) do the Apastambas.—*Sáy.*

deprives the evil spirits of any other share in sacrifice.<sup>16</sup> They say : one should not address evil spirits in the sacrifice, any evil spirits whatever they might be (Rakshas, Asuras, &c.); for sacrifice is to be without the evil spirits (not be disturbed by them). But others say : one should address them; for who deprives any one entitled to a share, of this share, will be punished (him whom he deprives); and if he himself does suffer the penalty, then his son, and if his son spared, then his grandson will suffer it, and thus resents on him (the son or grandson) what wanted to resent on you.

However, if the Hotar addresses them, he should do so with a low voice. For both, the low voice and the evil spirits, are, "as it were, hidden. If he addresses them with a loud voice, then such one speaks in the voice of the evil spirits, and is capable of producing Rakshas-sounds (a horrible, terrific voice). The voice in which the haughty man and the drum and spear, is that of the evil spirits (Rakshas). He who has such a knowledge will neither himself become haughty, nor will such a man be among his offspring.

*Do not cut<sup>17</sup> the entrails which resemble an ox (when taking out the omentum), nor should any of your children, O slaughterers! or among the*

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<sup>16</sup> According to the Apastamba Sutras, the priest takes the ends of the sacrificial grass in his left hand, besmears them with blood, and by the recital of the words, *rakshasam bhago si*, i.e., "thou art the share of the evil spirits," he shakes it up and down and pours it out from the middle of the bunch. See also the Hiranyakesi Srauta Sutras, 4, 12.

<sup>17</sup> *Rāvishtha* is here to be traced to the root *ṛp* = *lu* to cut, *ṛ* being put instead of *l*, just as we have here *uñku* instead of *nlukā*, an old Sāyana explains: *lavanam kuruta*. *Kurita*, a cutter, and *lu* conjunct., are traced by Sāy. to the root *ru*, to roar; but there is reason to take the word here in another sense than *rāvishtha* in the preceding sentence.

*ffspring, any one be found who might cut them.* By speaking these words, he presents these entrails to the slaughterers among the gods as well as to those among men.

The Hotar shall then say thrice: *O Adhrigu* (and others), *kill* (the animal), *do it well; kill it, O Adhrigu.* After the animal has been killed, (he would say thrice:) *Far may it*<sup>18</sup> (the consequences of murder) be (from us). For *Adhrigu* among the gods is he who silences<sup>19</sup> (the animal) and the *Apāpā* (away, away!) is he who puts it down. By speaking those words he surrenders the animal to those who silence it (by stopping its mouth), and to those who butcher it.

The Hotar then mutters (he makes *japa*): “O slaughterers! may all good you might do abide by you! and all mischief you might do go elsewhere.” The Hotar<sup>20</sup> gives by (this) speech the order (for killing the animal), for Agni had given the order for killing (the animal) with the same words when he was the Hotar of the gods.

By those words (the *japa* mentioned) the Hotar removes (all evil consequences) from those who allocate the animal and those who butcher it, in that they might transgress the rule by cutting one

<sup>18</sup> *Apāpā.* This formula is evidently nothing but the repetition of the particle *apa*, away! It was very early misunderstood, as we may see from the very explanation given of it by the author of our Brähmanam; for he takes it as *apāpah*, i. e. guiltless, and makes it the name of one of the divine slaughterers.

<sup>19</sup> He is the proper *Sāmitî* or silencer.

<sup>20</sup> The Hotar must recite at the sacrifice the whole formula, from “Ye divine slaughterers,” &c. The whole of it, consisting of many so-called *prâishas* or orders ought properly to be repeated, by the *dhvanyu*, who generally calls upon the different priests to do their respective duties. This exception to the rule is here explained by reference to what Agni, the model Hotar, had once done when officiating at a sacrifice brought by the gods.

piece too soon, the other too late, or by cutting a large, or a too small piece. The Hotar enjoys this happiness, clears himself (from all guilt), attains the full length of his life (and it serves as sacrificer) for obtaining his full life. He who such a knowledge, attains the full length of his life

## 8.

(*The animals fit for being sacrificed. The offering the Purodāsa, forming part of the animal sacrifice*)

The gods killed a man for their sacrifice. In that part in him which was fit for being made offering, went out and entered a horse. Thence the horse became an animal fit for being sacrificed. The gods then dismissed that man after that part which was only fit for being offered had gone from him, whereupon he became deformed.<sup>11</sup>

The gods killed the horse; but the part fit for being sacrificed (the *medha*) went out of it, and entered an ox; thence the ox became an animal fit for being sacrificed. The gods then dismissed (the horse) after the sacrificial part had gone from him, whereupon it turned to a white deer.

The gods killed the ox; but the part fit for being sacrificed went out of the ox, and entered a sheep; thence the sheep became fit for being sacrificed. The gods then dismissed the ox which turned to a gayal (*bos goaevus*).

The gods killed the sheep; but the part fit for being sacrificed went out of the sheep, and entered

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<sup>11</sup> In the original: *kimpurusha*. According to the original etymological meaning, the word signifies "a deformed or low man." In later mythology the *kimpurushas* or *hunaras* were attendants to Kuvera, the god of treasures. They were regarded as musical. But this meaning is certainly not applicable here. The author <sup>av</sup> likely means a dwarf.

goat; thence the goat became fit for being sacrificed. The gods dismissed the sheep, which turned a camel.

The sacrificial part (the *medha*) remained for the longest time (longer than in the other animals) in the goat; thence is the goat among all these animals re-enamently fit (for being sacrificed).

The gods killed the goat; but the part fit for being sacrificed went out of it, and entered the earth, hence the earth is fit for being offered. The gods then dismissed the goat, which turned to a *arabha*.<sup>22</sup>

All those animals from which the sacrificial part ad gone, are unfit for being sacrificed, thence one could not eat (their flesh).<sup>23</sup>

After the sacrificial part had entered the earth, the gods surrounded it (so that no escape was possible); then turned to rice. When they (therefore) divide the Purodás'a into parts, after they have killed the animal, then they do it, wishing " might our animal sacrifice be performed with the sacrificial part (which is contained in the rice of the Purodás'a) ! might the sacrificial part be provided with the whole sacrificial essence !" The sacrificial animal of him who has such a knowledge becomes then provided with the sacrificial part, with the whole sacrificial essence.

<sup>22</sup> A fabulous animal, supposed to have eight legs, and to kill birds.

<sup>23</sup> That is to say: all beings who owe their origin to a loss of the sacrificial part in a higher species of the same class, such as the dwarf, the gaval, the camel, &c. are unfit to be used as food. Here is a hint given as to why certain animals are allowed and others prohibited to be eaten. We see from this passage clearly, that animal food was very extensively used in the Vedic times.

## 9.

(*The relation of the rice cake offering to that of flesh  
The Vapâ and Purodâs'a offerings.*)

The Purodâs'a (offered at the animal sacrifice) is the animal which is killed. The chaff and straw of the rice of which it consists are the hairs of the animal, its husks<sup>24</sup> the skin, its smallest particles the blood, all the fine particles to which the (cleaned) rice is ground (for making, by kneading it with water, a ball) represent the flesh (of the animal), and whatever other substantial part<sup>25</sup> is in the rice, are the bones (of the animal). He who offers the Purodâs'a offers the sacrificial substance of all animals (for the latter is contained in the rice of the Purodâs'a). Thence they say : the performance of the Purodâs'a offering is to be attended to.

Now he recites the Yâjyâ for the Vapâ (which is about to be offered) : *yuxam etâni diri*, i. e., Ye, O Agni and Soma, have placed, by your joint labours, those lights on the sky ! ye, Agni and Soma, have liberated the rivers which had been taken (by demons) from imprecation and defilement. (Rigveda 1, 93, 5.)

The man who is initiated into the sacrificial mystery (the Dikshita) is seized by all the gods (as their property). Thence they say ; he should not eat of a thing dedicated (to the gods).<sup>26</sup> But others say : he should eat when the Vapa is offered ; for the Hotta

<sup>24</sup> The husks, *tusha*, fall off when the rice is beaten for the first time ; the thinnest particles, which fall off, when the grains are completely made bare and white by continued beating, are called *phale karangas*.

<sup>25</sup> *Kîñchitham sâlam.* • *Kîñchitha* is an adjective of the indefinite pronoun *Kîñchit*, having as Sây. remarks, the sense of "all."

<sup>26</sup> The text offers some difficulties ; literally means, he should not eat of the Dikshita, which latter word can here not be taken in the usual sense, "one initiated into the sacrificial rites," but in that of something consecrated to the gods. Sây. gets over the difficulty by inserting the word *grahe* after *dikshitasya*, and understands it of a meal to be taken in the house of a sacrificer when the Vapâ offering is performed.

brates the sacrificer from the gods by (the last  
ids of the mantra just mentioned): "Ye, Agni  
! Soma, have liberated the (rivers) which had been  
ten." Consequently he becomes a sacrificer (a  
janâna), and ceases to belong as a Dikshita  
clusively to the gods.<sup>27</sup>

Now follows the Yajyâ verse for the Purodâs'a  
entioned): *ān̄am dico mātaris'vā* (1, 93, 6). i.e.  
mātaris'vā brought from heaven another (Soma),<sup>28</sup>  
1 the eagle struck out another (Agni, fire) of the  
rock, &c. (On account of the meaning of the last  
ids "and the eagle," &c., the verse is used as Yajyâ  
for the Purodâs'a offering.) For it expresses the idea,  
that the sacrificial essence had gone out and had been  
taken away (from man, horse, &c.), as it were, just as  
Agni had come out (of the rock).

With the verse: Taste (O Agni) the offerings, burn  
them well, &c. (3, 54, 22), the Hotar makes the *Srish-*  
*bit* of the *Purodâs'a*. By this mantra the Hotar  
makes the sacrificer enjoy such an offering (to be  
offered by the gods in return to the gift), and  
provides for himself food and milky essences.

He now calls the *Hū* (and eats from the Puro-  
dâs'a). For *Hū* means cattle; (by doing so) he  
therefore calls cattle, and provides the sacrificer with  
them.

## 10.

*The offering of parts of the body of the animal.  
The Manotâ).*

The Adhvaryu now says (to the Hotar): recite the  
verses appropriate to<sup>29</sup> the offering of the parts of the

<sup>27</sup> As a Yajamâna he is allowed to eat again.

This refers to the legend of Soma being abstracted from heaven by the Gayatrî in the shape of an eagle, or by Mataris'vâ, the Promethean of the Vedic tradition. See Kuhn, *Die Herabkunft des Feuers und Göttertranks*, Aut. Br. 3, 25—27.

<sup>28</sup> After the Vapâ (omentum) and the Purodâs'a, which forms  
part of the animal sacrifice have been thrown into the fire, the

sacrificial animal which are cut off for the *Manotâ*. He then repeats the hymn : Thou, O Agni, art the first *Manotâ* (6, 1). (Thus hymn being exclusively devoted to Agni), and the sacrificial animal belonging to another deity (besides Agni, viz. Soma), they ask Why does he recite verses (exclusively) addressed to Agni, when the sacrificial parts (of the animal) intended for the *Manotâ* are being cut off? (The answer is : There are three *Manotâs* among the gods, in which all their thoughts are plotted and woven, viz., *Faci* (speech), *Gâus* (the cow); and *Agni*, in every one of whom the thoughts of the gods are plotted and woven but Agni is the complete *Manotâ* (the centre for

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Adhvaryus offer different parts of the body of the slaughtered animal. Most of them are put in the *Juhû*-ladle, some in the *Upabhrît*. For the Adhvaryu generally holds when giving an oblation two ladles, *Juhû* and *Upabhrît*, in his hand, placing the first over the latter. The names of the parts of the body which are to be sacrificed, are differently stated in the Katiya (6, 7, 6-11), Hiranyakesî Sutras (4, 14), but they appear to mean always the same parts. They are : the heart, tongue, the breast, the two *stomach* (with the ribs which are not to be broken), the liver (called *yak* in Kat., and *tumman* in the Hiranyakesî and Baudhayana Sutras), the two reins (*rakhâñ* in the K., *atasnû* in the H. and B. Sutra), the left shoulder blade (*suryan dos* in H. and B., *saryaselthyapranadakam* in K.), the right part of the loins, the middle part of the anus. These are put in the *Juhû*. The remainder, i.e. the right shoulder blade, the third part of the anus which is very small and the left part of the loins are put in the *Upabhrît*. Beside the penis (*varishshtha*), the straight gut (*ranishshtha*), and the testes are cut off for being sacrificed. If the parts to be given with the *Juhû* and *Upabhrît* are fried and dripped over with melted butter then is the Hotar ordered to repeat the *Anuvâkîya* mantra by the words: *manotâyâi harisho aradiyamauusya anabruhî*, "repeat a mantra to the offering, which has been cut off for the *Manotâ*." This offering which is called the *angryâgî* is given to the *Manotâ*, the weaver of thoughts, who is said to be Agni.

<sup>30</sup> The word is explained by Sâyana as a compound of *man* & *otâ*, which means literally the "weaving of thoughts," that is the seat of intelligence. Here it is used as a feminine; but in the hymn referred to, it is evidently a masculine; *prathamô manotâ* "the first weaver of thoughts," which means about the same as "the first poet or priest," another denomination of Agni.

thoughts); for in him all Manotâs are gathered. From his reason the priest repeats verses as *Anurâkyâs* addressed to Agni at that occasion. By the verse : "O Agni-Soma, eat the food which is waiting (for you) &c. (I, 93, 7)," he makes the Yâjyâ to the offering. This verse ensures, on account of the words "food" (*hanisho*) and "waiting for you" (*prasthitasya*), success, for the offering of him who has such a knowledge insures success and goes to the gods (only) by means of all parts of a particular ceremony being well performed.<sup>31</sup>

He gives an offering to Vanaspati<sup>32</sup> (the vegetable

<sup>31</sup> The verses should be always in accordance with the sacrificial rite.

<sup>32</sup> The offering of melted butter to Vanaspati (in form of the Yûpa) takes place immediately after the so-called *rasahoma*, or the offering of the water in which entrails (heart, &c.) of the slaughtered animal have been boiled. In the Apastamba Sûtras the performance is thus described : Six invocations. The Adhvaryu puts a plant on the *Jathu* (large ladle), like congealed ghee (melted butter), drips it twice about it (the plant), and says to the Hotar address Vanaspati. He then first repeats an invocatory *deerbhyo vanaspate*. I give here the text of this mantra, which I found in its entirety only in the Saptahautria Grhya-Sûtra.

देवस्था वनस्पति हवीषि हिरण्यपर्णि प्रदिवसे अर्थे । प्रदक्षिणद्वान् यथा विश्वं करतस्य वक्षि पश्चिमी रजिष्ठाम् ॥

Mayst thou, O tree (the Yûpa), with golden leaves of old, who are quite straight, after having been freed from the bonds (with which thou wast tied), carry up, on the paths of right, turning towards the east, the offerings for thy own sake to the gods ! (The "bonds" refer to the cord with which the animal was tied to the Yûpa; they are to be torn off. The golden leaves refer to the decoration of the Yûpa with bands.) "For thy own sake," this offering belongs to himself.)

After the Hotar has repeated this *Anuvakyâ*, the Matravaruna then gives the *praasha* (orders) to repeat the Yâjyâ mantra by the words "हाता यक्षद्वनस्पति, &c. (See the mantra in full in the Vajapeya Smriti, 21, 46, with some deviations).

The Hotar thereupon repeats the Yâjyâ mantra, which runs as follows :—

ये द्य यजासहे । वनस्पते रशनया निश्चय पिष्टमया वयुमनामि विदान् ॥ वह देवता दिघिषो हवीषि प्रच दातारमस्तेषु वोचा । प्रथ ॥ \*

kingdom). Vanaspati is the vital air; therefore the offering of him who, knowing this, sacrifices Vanaspati, goes endowed with life to the gods.

He gives an offering to the *Svishthakrit*.<sup>33</sup> The *Svi-*  
*takrit* is the footing on which he finally places the  
*sacrificer*.

He calls Hâ.<sup>34</sup> The cattle are Hâ. By calling he  
he calls cattle and provides the sacrificer with them.

O tree! after having been loosened from the nicely decorated e-  
thou who art experienced in wisdom and knowledge, carry up to  
the gods the offering, and proclaim to the immortals the (name of the)  
giver!

<sup>33</sup> After the oblation to Vanaspati follows that to Agni Svishtal including all the deities of the annual sacrifice, viz., Agni, Surya, Agni-Soma, Indraagni, Asvamati, Vanaspati, Deva ágyapati (for which drink melted batter). The Annivákyá of the Svishtal oblation is at the annual sacrifice the same as at other Ishtis, विप्रीहि देवानुग्रहता (Rigveda 10, 1, 2, Asv. 8<sup>r</sup>. 8, 1, 6). Then follows the *prasha* by the Maitravarmana, where the names of all the deities of the Ishti (as given above) are mentioned. It runs as follows

द्वाता यक्षदण्डि स्विष्टकृतमयाऽऽु अग्निरघ्रेराज्यस्य हविषः प्रिया धामान्यथाऽट् सोमस्याज्यस्य हविषः प्रिया धामान्यथाऽऽग्नीषोमयोऽग्न्यस्य हविषः प्रिया धामान्यथाऽलिंगाग्न्योऽश्वागस्य हविषः प्रिया धामान्यथाऽलिंगविनेश्वागस्य हविषः प्रिया धामान्यथाऽडवनस्यते प्रिया पाथांस्यथाऽट् देवानामाज्यपानां प्रिया धामानि यक्षदयेऽहंतुः प्रिया धामानि यक्षतस्य माहिगानमायज्ञतामेच्या इष्टः क्षणोत्तु सो अश्वाज्ञात्वेदा ज्युपत्तां हविर्दीर्त्थज्ञः. Supta Haurta (compare Vājas-  
S. 21, 47. On the form of the Svishatkrit, see As'v. Sr. S. 10. The Yājñā mantra is: अभ्ये यदद्य (4, 15, 14), which is preceded by the *āgur*: ये द्युजामच्च, and followed by the *Vashatkara*. Of the rules laid down for the Svishatkrit mantras and the respect *prashas*, as far as they are not taken from the Saṅhitā Rigveda, is, that all the deities of the Ishtī must be mentioned with the expression. प्रिया धामानि i. e. b. loved residence, the abode of the deity always precedes it in the genitive,

<sup>34</sup> After the Svishtakrit is over, the remainder of the offerings which are at the animal sacrifice, flesh is eaten by the priest and sacrificer. The Almavira in which the dish is placed is held

## SECOND CHAPTER.

(*The remaining rites of the animal sacrifice.  
The Prâtar-anurâka).*

## 11.

(*Why fire is carried round the sacrificial animal.*)

The Devas spread the sacrifice. When doing so, the suras attacked them, intending to put an obstacle in their way (to prevent the successful performance of the sacrifice). The attack was made against the sacrificial post from the eastern direction after the animal had been consecrated by the Apri verses (see 4), and before the fire was carried round the animal. The Devas awoke, and surrounded for their protection, as well as for that of the sacrifice, (the acre) with a three-fold wall resembling fire. The suras seeing those walls shining and blazing, did not make an attack, but ran away. Thus the Devas defeated the Asuras on the eastern side as well as on the western. For this reason the sacrificers perform the rite of carrying fire round (the animal, when consecrated), and have a mantra recited ; for they thus surround (the animal), with a three-fold wall shining like fire for their own protection and that of the sacrifice.

After the animal is consecrated, and fire carried round it, they take it northwards. They carry before it a firebrand, meaning thereby that the animal is intimately the sacrificer himself ; they believe that he will go to heaven having that light (the firebrand)

<sup>1</sup> Hâ, the personification of food, called to appear. This "calling," Hâ is always the same. The formula is given in the As'val. Sutras 1, 7 : इष्टोपहता सह दिवा०

<sup>2</sup> The Agnîdhra is performing this rite. See 2, 5.

carried before him. And in this way he really goes to heaven.

The Adhvaryu throws sacred grass (*barhis*) on the spot where they are to kill the animal. When they carry it outside the Vedi, after having consecrated the carried fire round it, they make it sit on the sacred grass (*barhis*).

They dig a ditch for its excrements. The excrements consist of herbs; the earth is the proper place for herbs; thus he puts them at the end in their proper place (by throwing them into a ditch, dug in the earth).

They say : when the animal is the offering, the many parts (of this offering) go off (are not used such as hairs, skin, blood, half-digested food, hook the two horns, some pieces of flesh which fall to the ground. (Such being the case) in what way then is the deficiency made up ? The answer is : if the sacrifice Purodâs'a divided into its proper parts along with the animal, then the animal sacrifice is made complete. • When the sacrificial essence had gone from the animals, both rice and barley sprang out of it. When they offer Purodâs'a divided into its proper parts along with the animal, they should think, "our animal was sacrificed w<sup>th</sup> the sacrificial essence in it ; our animal has been sacrificed in its entirety." The animal of him who has this knowledge is sacrificed in its entirety.

## 12.

(*The offering of the drops which fall from the omentum*).

After the Vapâ (omentum) has been torn off (of the belly), they bring it (to the fire for being fried). The Adhvaryu causes to drip out of a *Sauvî* drops of hot melted butter. When the drops are falling

to the ground), the Adhvaryu orders the Hotar to recite the mantra appropriate to the drops (falling down). For the drops belong to all deities. He ought think, they are not mine. (I, the priest, have nothing to do with them); they may, therefore, be invited go to the gods; (but he ought to repeat antras for them).

He repeats the *Amavákyâ* (for the drops :) “ Be favourable to our loud voice (to be heard at a distance) which is agreeable to the gods, when swallowing the offerings with thy mouth ! (1, 75, 1)” By this antra he throws the drops into the mouth of Agni. He further repeats the hymn : “ bring this our sacrifice among the gods” (3, 21). By the words (of the second pada of the first verse :) “ be favourable to our offerings, O Játavedas ! ” he begs for the acceptance of the offerings. In the words (in the third pada of the first verse :) “ eat, O Agni, the drops of the marrow and the melted butter,” the drops of the marrow and the melted butter are mentioned. The words (of the fourth pada of the first verse :) “ eat, O Hotar, having first taken thy seat ! ” mean : Agni (for he is the lotar of the gods) eat, after having taken, &c.

(In the first half of the second verse :) “ the drops of melted butter drip for thee, O purifier, from the arrow,” the drops both of the melted butter and the arrow are mentioned. (By the second half :) “ grant us the best things which are desirable, for worshipping (thee) in the proper way,” he pronounces blessing.

(In the first half of the third verse :) “ O ! Agni ! these drops are dripping melted butter for thee, thee, who art to be worshipped with gifts,” the drops of marrow) are described as “ dripping melted butter.”

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By *medas*, Sây. understands the Vapâ, which is certainly the best explanation.

(By the second half:) “ thou, the best Rishi ; kindled ; be a carrier of the sacrifice ! ” he (the priest) orders the sacrifice to be successful.

(In the first half of the fourth verse :) “ to the O Adhrigu ! drip the drops of marrow and melted butter, O Agni ! thou strong one ! ” the drops both the marrow and melted butter are mentioned. (In the second half:) “ mayst thou, praised by poets, come (to us) with thy brightly shining flame ! kindly accept our offerings, O wise ! ” the priest asks the acceptance of the offerings.

(After the recital of the fifth verse :) “ we offer thee the most juicy marrow (the Vapâ) taken out of midst (of the belly) ; these drops (of melted butter) drip on this thin skin <sup>3</sup> (the Vapâ), carry them severally up to the gods ! ” the priest pronounces the formula *Vauhat !* for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the Anuvâs atkâra as if sacrificing the Soma), O Agni, enjoy ! Soma ! (using instead of “ Soma ” the word “ drops ”). These drops belong to all the gods. Thence rain falls, divided in drops, down upon the earth.

### 13.

*(On the Svâhâkritis and the offering of the Vapâ)*

They ask : which are the Puronuvâkyâs, the Praishas and the Yâjyâs for the call : Svâhâ <sup>4</sup> ? (T

<sup>3</sup> From this passage it is clear that by *medas* in the whole of the hymn, the *Vapâ* or omentum is to be understood ; for it is called *tvaach*, i. e. skin, which (although it is very thin) it resembles.

<sup>4</sup> The author of the Brahmi alludes here to a practice which appears to be contrary to the general rules established regarding the offering of oblations. To make it clear, I here extract the rule concerning it from the Manual, used by the seven Hotri priests (called *Sapta hottra*). On pp. 22, 23 of my manuscript is said :

swer is :) The Puronuvâkyâs are just the same as those recited (for the drops), the Praishas and the Ajyâs are also the same. They further ask : which are the deities for these Svâhâkritis? (To this) one could answer, the *Vîśv'e devâḥ*; for there are (at the end) of the Yâjyâ the words, "may the gods eat the oblation over which Svâhâ ! is spoken."

The gods conquered by means of the sacrifice, austerities, penances, and sacrificial oblations the heavenly world. After the Vapâ had been offered, the heavenly world became apparent to them! Regardless of all the other rites, they went up to heaven by means of the oblation of the Vapâ (alone). Thereupon Men and this went to the sacrificial place of the gods (to

Hotar after having repeated the hymn addressed to the drops falling from the Vapâ, is requested by the Maitravaruna (who then is the *prâsha*, i. e. order) to make the Svâhas (*sriñhâkritis*, i. e. the pronunciation of the formula: svâhâ!) of the Ajyâ, the das (Vapâ) of the drops dripping from the Vapâ, of the *dhâtrîtis* in general, and of the verses which are addressed to the oblations in the hymn mentioned (*manu no yajnam*, 3, 21, 1 above). This order the Maitravaruna concludes by the words "Svâhâ! the gods pleased with the Ajyâ may first taste the das!" Hotar, repeat the Yâjyâ!" Thereupon the Maitravaruna eats a Puronuvâkyâ for the offering of two portions of Ajyâ. In the Maitravaruna orders the Hotar to recite two Yâjyâs, one Agni, the other for Soma, in order to induce these deities to accept the offering given after the recital of the Yâjyâ. After having repeated this he is ordered to repeat the Yâjyâ for the medas (Vapâ), addressing *agnishomâdum*.

Now the deviation from the general adopted rules of the sacrificial practice is, the formula Svâha is here several times used without using a proper Anuvâkyâ and Yâjyâ. To this practice some ritormers of sacrifices had raised some objections. But the author of the Brâhmaṇa defends the practice, asserting that the Puronuvâkyâs required for the Svâhâkritis are included in those mentioned for the das (p. 99), their *prâsha* is contained in the general *prâsha*, in other words, *hotar agnum uakshat*, may the Hotar recite the Yâjyâ for Agni! &c., which formula the different Svâhâs follow, one of which is, *Svâhâ svâhâkritiñam* (see above); and their Yâjyâ contained in the general Yâjyâ, which is according to the As'vâlây. str. 3, 4, the last verse of the *Apri sâktâ*.

see) whether they might not obtain something ~~were~~ knowing. Having gone round about and search all the place, they found nothing but a disembowelled animal lying there. Thence they learnt that verily value of the animal (for sacrifices) consists ~~in~~ in its Vapâ, which part is just as much as the whole animal.

When they, at the third libation, fry the remaining portions (all save the Vapâ) of the animal and of them; then they do so, wishing, "may our sacrifice performed with many many oblations! may our sacrifice be performed with the entire animal!"

#### 14.

The oblation of the Vapâ is just like an oblation of ambrosia ; such oblations of ambrosia are (besides the throwing of the fire <sup>5</sup> (produced by the friction wooden sticks) into the sacrificial hearth the oblation of Ajyâ and that of Soma. All these oblations without an (apparent) body (they disappear at once when thrown into the fire). With such bodyless oblations the sacrificer conquers the heavenly world. The Vapâ is just like sperm; for just as the sperm (when effused) is lost (in the womb), the Vapâ is lost (disappears in the fire on account of its thinness). Further, the Vapâ is white like sperm, also without a substantial body just as sperm. Blood and flesh making up the substance of the body, the Hotar therefore should say (to the Adhvaryu), Cut off all that has no blood.

The Vapâ oblation must consist of five parts, even if there are only four parts (all except the gold plate) in the sacrificer's disposal. The priest first puts <sup>6</sup> meat

<sup>5</sup> See Ait. Br. 1,15.

<sup>6</sup> The technical term for this proceeding is *upa-staranam*.

utter for the Vapā in the ladle, then follows a thin gold plate, the Vapā, the melted butter for the gold plate, and (lastly) the dripping of melted butter (in the whole).

They ask : if there is no gold to be had, what should we do then ? (The answer is :) he should first put twice melted butter in the ladle, then the Vapā, and drip twice hot melted butter on it. The melted butter is ambrosia, the gold is also ambrosia. Therefore everything wished for (by the sacrificer) when throwing the melted butter and the gold (in the ladle), is attainable. together with the melted butter (to be taken twice), and the gold, the Vapā oblation consists of five parts.<sup>7</sup>

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapā oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods; after having grown together in Agni's womb with the different other) oblations, he then goes up to heaven with a golden body.

### 15.

*(On the repetition of the Prâtar-anurâka, or early morning prayer, on the day of the Soma libation.)*

The Adhvaryu orders the Hotar to repeat the mantras appropriate for the gods who appear in the early morning. These gods are Agni, Ushâs (dawn), and the As'vins (twilight); they come, if each of them is addressed in mantras of seven different

<sup>7</sup> The two others are the Vapā itself and the hot melted butter dripped on it.

metres.<sup>8</sup> They come on the call of him who has such knowledge.

As Prajāpati, when he himself was (once) Hōk was just about to repeat the Prātar-anuvāka, the presence of both the Devas and Asuras, at first thought, he will repeat the Prātar-anuvāka for our benefit ; the latter believed, he will do so for us. He then repeated it for the Devas. Thence the Devas became masters of the Asuras. He who has such knowledge becomes master of his enemy, adversary and gainsayer. It is called Prātar-anuvāka (morning prayer); for Prajāpati prayed early in the morning. It is to be repeated in the dead of night. For people follow in their sayings him who possesses the whole speech, and the full Brahma, at who has obtained the leadership.<sup>10</sup>

Therefore the Prātar-anuvāka is to be repeated in the dead of night : for it must be repeated before people commence talking. Should he, however, repeat the Prātar-anuvāka after people have commenced talking, he would make the Prātar-anuvāka (which should be the *first* speech uttered in the morning) follow the speech of another. (Such being contrary to the nature) it must be repeated in the dead of night. It should repeat it even before the voice of the cock is heard.<sup>11</sup> For all the birds, including the cock, are the

<sup>8</sup> To each of these three deities are mantras in the following seven metres addressed : *Gāyatri*, *Anushtup*, *Trishṭup*, *Bṛhati*, *Ushnī Jagati*, and *Pankti*.

<sup>9</sup> This appears to be the meaning of, *mahati rātryāh*. Sāy, it explains it rather artificially "as the great portion of the night follows the day on which the animal sacrifice for *Agnishomīya* had been performed."

<sup>10</sup> The author alludes here to the relation of subjects to the king and of pupils to their teacher.

<sup>11</sup> By *kakuni* only the cock is to be understood. The original form being *hakuni*, we are reminded of the very word "cock". Great importance is attached to this bird in the Zend-Avesta, where it is named *yao-dars*.

outh (the very end) of the goddess *Nirriti* (destruction, death). If he thus repeats the Prâtar-anuvâka fore the voice of the cock is heard, (he should do considering) that we cannot utter the sacred words required at a sacrifice, should others already (mortal men) have made their voices heard. Hence (to avoid this) the Prâtar-anuvâka should be repeated in the dead of night. Then verily the Adhvaryu should begin his ceremonies<sup>12</sup> (by calling the Hotar to repeat the Prâtar-anuvâka), and the Hotar then should repeat it. When the Adhvaryu begins his work (by ordering the Hotar to repeat), begins with speech, and the Hotar repeats (the Prâtar-anuvâka) through Speech. Speech is Brahma, all every wish which might be attainable either by Speech or Brahma<sup>13</sup> is attained.

## 16.

Prajapati being just about to repeat the Prâtar-anuvâka, when he was himself Hotar (at his own sacrifice), all the gods were in a state of anxious expectation, as to who of them would be first mentioned. Prajapati looked about (and, seeing the state of anxiety which the gods were, thought), if I commence by dressing (the mantra) to one deity only, how will the other deities have a share (in such an vocation)? He then saw (with his mental eyes) a verse: *āpō reratîr*, i. e. the wealthy waters (10, 30, 12). *Apo*, i. e. waters, means all deities, and *reratih* (rich) means also all deities. He has commenced the Prâtar-anuvâka by this verse, in which all the gods felt joy: (for each of them thought), he first has mentioned me; they all then felt

<sup>12</sup> The term used is, *upâkaroti*.

<sup>13</sup> Say, understands here by *speech* the worldly common talk, by *Brahma* the sacred speech, the repetition of the mantras.

joy when he was repeating the Prâtar-anuvâka. || who has such a knowledge (*i. e.* who commences his Prâtar-anuvâka by the same verse), commences his Prâtar-anuvâka with a joint address to all the gods.

The Devas were afraid of the Asuras robbing them of their early morning sacrifice (the Prâtar-anuvâka), for they (the Asuras) were so very strong and powerful. But Indra said to them : "do not be afraid ! I shall strike them with the three-fold power of my morning thunderbolt." He then repeated the verse mentioned (10, 30, 12). This verse is in this respects a thunderbolt, viz. it contains "the destroying waters"<sup>14</sup> (*apô nôptryô*), it is in the Trishtubh (India metre), and it contains "speech"<sup>15</sup> (it is recited with a loud voice). With this thunderbolt he struck and destroyed them. Thence the Devas became masters over the Asuras. He who has such a knowledge, becomes master of his enemy, adversary, and gainsayer.

They say : he should be the Hotar who produces in this verse (when reciting it) the number containing all metres. This is the case, if it be repeated thus. This is the production of the metres.

### 17.

He who wishes for long life, should repeat a hundred verses. For the (full) life of man is a hundred (years); he has (besides) a hundred powers, and hundred senses.<sup>16</sup> (By repeating one hundred ver-

<sup>14</sup> In the Annukramanikâ the deity of the song in which this occurs, is called *Apo nôptryah*.

<sup>15</sup> Vârth has the power of destroying, under certain circumstances, the sacrificer.

<sup>16</sup> According to Sây, the number of "a hundred" for the sense to be obtained, if the senses are stated at ten, and if to each of ten tubular vessels, in which they move, are ascribed.

priest secures to the sacrificer his full age, his vital and bodily) powers, and his senses.

He who wishes for (performing successfully the sequent great) sacrifices, should repeat 360 verses. The year consists of 360 days; such a year (is meant here). The year is Prajápati. Prajápati is sacrifice. The intelligent Hotar who recites 360 verses turns (in this way) the sacrifice (regarded as a divine being, the mediator between gods and men) towards the sacrificer.

He who wishes for children and cattle should eat 720 verses. For so many days and nights make a year (one of 360 days). Prajápati is the year, after he is produced (*prájayamána*), the whole verse is produced (*prajáyate*).<sup>4</sup> He who has such knowledge, obtains, if being born after Prajápati (by means of the sacrifice), children and cattle.

If any one who is not recognized as a Brahman, one who has a bad reputation on account of being mingled with crimes, should bring a sacrifice, then 9 verses should be repeated. The Gáyatrí consists of eight syllables (three times eight). The gods being of the nature of the Gáyatrí, removed the evil consequences of sin and crime. He who has such a knowledge, removes the evil consequences of sin and crime from himself by means of the Gáyatrí.

He who wishes for heaven should repeat a thousand verses. For the heavenly world is at a distance of about 1,000 days' travelling on horseback (in this earth). (To repeat a thousand verses, done) for reaching the heavenly world everywhere. He who then wishes (for acquisition of things to be enjoyed, and of communion (with the gods), should repeat an unlimited number (of verses). For Prajápati

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<sup>4</sup> 17 He is the creator.

is boundless. To Prajāpati belongs the recitation which makes up the Prātar-anuvāka. Therein are desires contained. When he repeats an unlimited number (it is done) to obtain fulfilment of all desires. He who has such a knowledge obtains fulfilment of all wishes.

Thence one should repeat an unlimited<sup>18</sup> number (of verses). He repeats verses of seven (kinds of) metres for Agni; for there are seven worlds of gods. He who has such a knowledge becomes successful in all of them. He repeats verses of seven (kinds of metres) for Ushas; for there are seven (kinds of) cattle<sup>19</sup> in villages. He who has such a knowledge obtains these seven (kinds of) cattle in the villages.

He repeats seven (kinds of verses) for the Asvins for speech spoke in seven (different tones). In many tones (*i.e.* seven) then spoke Speech (in all manner). (These seven tones are made) for comprising the whole speech (the worldly talk and singing), the whole Brahma. He repeats verses for three deities for three worlds are three-fold. (This repetition therefore serves) for conquering (all) these worlds the gods.

### 18.

They ask: how should the Prātar-anuvāka be repeated? It is to be repeated<sup>20</sup> according to the metres (verses of the same metre to be put together). The metres are the limbs of Prajāpati. He who brings the sacrifice is Prajāpati. For the benefit of the sacrificer the several verses of the Prātar-anuvāka are to be recited pada (foot) by pada.<sup>21</sup> For cat-

<sup>18</sup> As many as a Hotar can repeat from after midnight to sunrise.

<sup>19</sup> Such as goats, sheep, cows, horses, asses, camels, &c. At the seventh kind, Apastamba counts man.

<sup>20</sup> That is to say: he should take together all the *verses*<sup>20</sup> in Gāyatris, or in the Trishtubh or other metres, without mixing them.

<sup>21</sup> There are in most cases four.

is four feet, (if he do so) he obtains cattle. He could repeat it by half verses. When he repeats it this way, (then he does so for securing) a footing to the sacrificer). Man has two legs, and animals have four. He thus places the two-legged sacrificer among the four-legged animals.<sup>22</sup> Thence he should repeat the Prâtar-anuvâka only by half verses.

They ask : the (metres of the) Prâtar-anuvâka being developed,<sup>23</sup> how do they become then undeveloped ? The answer should be : if the Brihatî metre is not moved from its centre.

Some deities have a share in the invocation offerings, others in the Stomas (the chants of the Sâma singers), others in the metrical verses (*chhandas*) repeated (by the Hotar). By means of the invocation offerings (*shatras*) one makes pleased those deities who have share in these offerings, and by means of the chants and recitations those also who have their shares in the Stomas and metres. He who has such a knowledge, makes pleased and well-disposed both classes of deities (those who have their share in the invocation offerings, and those who have theirs in the Stomas and metres).

<sup>22</sup> The four feet of animals are indicated by the division of each into four padas, and the two legs of the sacrificer by the stopping his voice after the repetition of each half verse.

<sup>23</sup> ASV, Sr. Sutr. 4, 13. The regular order of metres which commences by Gayatrî and goes on by Ushnih, Anushtubh, &c. based on increase by four syllables of each subsequent metre, is not in the Prâtar-anuvâka. Ushnih is here not second, but fifth, Anushtubh is second. The expression *vyâdhâ* means, one metre being based by an increase of the number of syllables out of the preceding one. Thus increase in the Prâtar-anuvâka goes as far as the fourth turn, the Brihatî, which is the centre; then the turn from the lower number to the higher commences again. The first turn is Gâyatrî, Anushtubh, Trishtubh, and Brihatî; the second Ushnih, Jagati, and kt. There being after the Brihatî a return to lower numbers, development is stopped : thence the Prâtar-anuvâka is *avyâdhâ*.

There are thirty-three gods who drink Soma and thirty-three who do not drink Soma.

The Soma-drinking gods are : eight Vasus, eleven Rudras, twelve Adityas, Prájapati, and Vashat. The not Soma-drinking gods are : eleven Ptayás, eleven Anuyájas,<sup>24</sup> and eleven Upayájas.<sup>25</sup> The

<sup>24</sup> These are the eleven verses of the April hymns, see 2, 4.

<sup>25</sup> At the animal sacrifice there are eleven Anuyájas required. This is briefly stated in As'v. S'r. 5 ritras 4, 6, where, however, in addition to those occurring at a previous sacrifice (Chaturmásyá), only two are mentioned ; and on reference to the rules on the Chaturmásyá Ishti (2, 16), we find also in addition to three which are supposed to be already known, only six mentioned. The three remaining ones are then to be found in the rules on the Darśa pítrauma (1, 8). The formula is for all Anuyájas the same. First comes the name of the respective deity in the nominative, then follow words : *rasurane rasudheyasya retū* (or *ritām*, or *ranta*) : first Anuyája, which is addressed to the *tarhis*, or sacrificial seat, for instance, as follows : देवं बहिर्वैसुवने चतुर्धेयस्य चेत् i.e. "the divine sacrificial seat, O giver of wealth (Agni) ! taste of wealth (food) which is to be put by." The latter expression refers to the remainder of the sacrificial food which had been eaten by priests and the sacrificer just before the offering of the Anna. The gods are to have a share in the food already eaten. It is regarded as the wealth to be put by; for it serves for the acquirement of vigour and strength. The term *rasu* is frequently used in reference to food at the time of eating the remainder of the sacrifice. See 2, 27. The order of the Anuyája deities at the animal sacrifice is the following : 1) *devir deviāh* (the gates), 2) *usha uṣa* (dawn and night), 3) *drix joshtri* (satiation), 4) *āśi* and *āśi* (vigour and oblation), 5) *daurya holārū* (the two divine Hotars, the fire on earth and that in the sky), 6) *tiro devir* (the threefold *Ila*, *Sarasvati*, and *Bhairavi*, see 2, 5), 7) *bairas*, 8) *varavac* (see 2, 5), 9) *vanaaspati*, 10) *bahir vaidimani* (the stalks of kusa grass, thrown in water jars), 11) *Agni Sriśthakrit*.

<sup>26</sup> The *Upayájas*, or supplementary offerings, accompany the Anuyájas. At the same time that the Hotar is repeating the Anuyája mṛgītras, and the Adhvaryu is throwing at the end of each oblation into the fire, the Pratiprasthitātar, who is the constant attendant of the Adhvaryu, offers eleven pieces of the guts of the slaughtered animal, and accompanies his offerings with eleven Yajusmeṣas (see them in the Vápasaneyá Saṁhitá 6, 21, and Taittiriya Srauta 1, 3, 11). All conclude with : *sṛlād*. On comparing their text in the Vápasaneyá Srauta with that in the Taittiriya Srauta we find some slight

we their share in the sacrificial animal. With Soma he pleases the Soma-drinking deities, with the animal those who do not drink Soma. Thus, he who has such a knowledge, makes both parties pleased and well-disposed.

He concludes with the verse: *abhûd ushâ rus'at-*  
*'su* (5, 75, 9), i. e. aurora appeared with the roaring cattle.

They ask : if he repeats three liturgies (*kratus*)<sup>27</sup> dressed to Agni, Ushâs, and the A'svins, how can he conclude (the whole liturgy) with one verse only be accounted for ? (The answer is :) all three times are contained (in this verse). (The first pada:) "aurora appeared with the roaring cattle," is appropriate to Ushâs. (The second pada:) "Agni is put at the proper time," belongs to Agni. (The second lit. verse :) "O ye mighty (brothers !) your immortal image is yoked, hear my sweet voice !" belongs to the A'svins. When he thus concludes with (this) one verse, then all three liturgies have their place in it.

ees in the order of these mantras. The deities are the same. They according to the Taitt. S. the following ones: 1) Ocean, 2) Air, 3) Surya, 4) Day and Night, 5) Mitravaruna, 6) Soma, 7) the wife, 8) the Meties, 9) Heaven and Earth, 10) the Divine souls (*uabhas*, invoked for giving rain according to Sâyanâ's commentary on the Taitt. S. vol. i. p. 550, ed. Cowell), 11) Agni & Vâyu. The Hotar has nothing to do with the Upayâjas. It is performed by the Pratiprasthâtar. We find the whole ceremony minutely described in the Hiranyakesî-S'ranta-Sûtras (4, 16).

The charcoal for kindling the fire for these offerings are taken from the fire which is on the place where the animal is slaughtered. These charcoal are (as I am orally informed) set on the so-called 'ushnu', or small fire-place behind which the Hotar is sitting, and which is between the Agnidhra and Mârijali fires. On the same place the tail of the animal, the principal part of which belongs to the wives of the gods," is sacrificed.

<sup>27</sup> This term denotes the parts of the Prâtar-anuvâka which produces the Soma sacrifice.

## THIRD CHAPTER.

(*The Apo-naptriyam ceremony. The Upāṁśu in Antaiyāma oblations. The Hotar has no share in the Bahishparivāna meal. The libation of Mitrā-Variṣṭa to be mixed with milk. On Purodāśas belonging to the libations, Hark-pañkti. Akshara-pañkti. Narāśāmsa-pañkti. Savana-pañkti.*)

## 19.

(*Story of the Sūdra Rishi Karasha<sup>1</sup>*).

The Rishis, when once holding a sacrificial session (the banks of) the Sarasvatī, expelled Kavasha,

<sup>1</sup> In the Kaushitaki Brāhmaṇam (12, 3) the story of Kavasha is reported in the following way :—

माध्यमः सरस्वत्या मत्तमासत तद्वपि कवषो मध्ये निपसाद् । तं से उपेऽदुर्दीप्त्या वै ल्पुत्वा ३ मि न वयं ल्यथा मत्त भक्तिविष्याम इति मत्त क्रुद्धः प्रद्रवन्त्सरस्वतीमेतेन रुक्तेन तुष्टाव । तं हेयमन्वेशाय त उद्दे निरागा इव मेनिरे तं हात्वावृत्योच्चर्पये नमस्तु मानो दिव्यम् वै नः श्रेष्ठो ३ मि यं त्वयमन्वेत्तर्ति । तं वयज्जपयां चक्रुलस्य हत्रं विनिम्युः । स एष कवषस्येष महिमा स्तुक्तस्यचानवेदिता ॥

i. e. the Rishis called the “middle ones” (Gṛitsamāda, Viśvā, Vāmadeva, Atri, Bharadvāja, Vasishtha, see ASV, Gāhya 81, 3, 4), held once a sacrificial session on the Sarasvatī. Among them there sat Kavasha. These (Rishis) reproached him (that had come among them) saying : “ thou art the son of a slave, we shall neither eat nor drink with thee.” Having become angry he ran to the Sarasvatī, and obtained her favour by means of a hymn (*prāderatrā brahmane*). She followed him. Then they thought that he was guiltless. Turning to him, they said, “ Rishi! adoration be to thee, do us no harm! thou art the most excellent among us, for she (Sarasvatī) follows thee.” They told him the manager of the sacrifice, and thus appeased his wrath. It is the importance of Kavasha, and he it was who made that he known.

The occasion on which Kavasha had this hymn revealed to him thus related in the Kaushitaki Brāhmaṇa (12, 1).—

on of Hūsha, from (their) Soma sacrifice, (saying) how should the son of a slave-girl, a gamester, who is not a Brahman, remain among us and become initiated into all sacrificial rites? They turned him out (of the place) into a desert, saying, that he should die of thirst, and not drink the water of the Sarasvatî. After having been driven (from this place), into a desert, he, being vexed by thirst, saw (the mantra called) Apo naptriyam : *pra devatrâ brahmaṇe gâtûr* &c., i.e., may there be a way leading to the gods for the Brahman (may he be received among them). By this means he obtained the favour of the waters. He went out (of their house) to (meet) him. Sarasvatî surrounded him on all sides. Therefore that place is called *Parisâraha* (from *enam-karasham-nasara*). As Sarasvatî had surrounded him on all sides, the Rishis said, the gods know him; let me call him back. All consented, and called him back. After having called him back, they made *apo naptriyam*, by repeating : *pra devatrâ brahmaṇe* (10, 30); by its means they obtained the favour of the waters and of the gods. He who having this knowledge, makes the Apo naptriyam,<sup>2</sup> obtains the favour of the waters and the gods, and conquers the ghost world (the heavenly-world).

१ अ पुरा यज्ञमुहो रक्षांसि तोर्थवपो गोपायन्ति । तदेके ३ पो  
२ ग्रन्थमत एव तान् सर्वान् जाघ्रात् एव तत् कवयः स्फूक्तमपश्यत्यं-  
ग्रन्थं प्र देवता ब्रह्मणे गातुरेलिति तदन्वयवीचेन यज्ञमुहो रक्षांसि  
ष्ट्या ३ पाठन ॥

and the Rakshas, the disturbers of the sacrifice guarded the waters of the bathing places. Some persons had come to the waters. Kavasha then slew this Rakshas. On the Rakshas killed them all. Kavasha then saw this man which comprises fifteen verses: *pra devatrâ*. He then repeated and by means of it turned the Rakshas from the bathing places, killed them.

<sup>1</sup> The priests take water from a river, putting it in an earthen pot. This water serves for squeezing the Soma juice.

He should repeat it without stopping. (If he does so) the god of rain (Parjanya) will bless his children with incessant rain. Should he stop in regular intervals, when repeating (the hymn, as usual), then the rain-god would keep away in the clouds & rain from his children. Thence it is to be repeated without stopping. If he repeats thrice the first verse of this (hymn) without stopping, in this manner the whole (of the hymn) becomes repeated without stopping.<sup>3</sup>

## 20.

(*The ceremony of mixing the Vasatirvari and Ekdhanā waters.*)

After having repeated these (first) nine verses of the hymn, 10, 30) in the same order as they fall (one another in the Sañhitā), he repeats the (10th) verse), *hinotā no udharanū*, &c. as the tenth, & (after it, he adds the 10th :) *āvarritatīr*, when the waters<sup>4</sup> filled (in jars) by the *Ekdhanins*.

<sup>3</sup> He has to repeat only the first verse three without stops whilst all remaining verses of the hymn may be repeated in usual manner. For the repetition of the first holds good for whole remaining part.

<sup>4</sup> I subjoin here a more detailed description of the *Apōnaptri* ceremony, or the joining of the water jugs. My statement taken from a Soma prayoga (a manual of the Adhvaryu priests) Hiranyakesī Śānti-Sūtras, and oral information. After the Hōtar has finished the Prātar-anvāka, the Adhvaryu addresses him words: "ask for (*ishya*) the waters," to which the Hōtar also "*Apō naptriya*" (calling upon them). The Adhvaryu conveys his orders (before the Hōtar can answer): Chamasa-adhvaryu or Maitri-varuna, come hither! ye Ekdhanins (bringer of Ekdhanā waters), come! Neshtar bring the wife (of the saṃhitā Agnidhā), turn the Chamasa (Soma cup) of the Hōtar the *vasatirvari* waters towards one another in the *Chātrīla* (a place for making ablutions)! The Chamasa-adhvaryu of the Maitri-varuna then brings a Chamasa. The Ekdhanins, i.e. those who bring the so-called Ekdhanā waters, then come with three jugs for

joined away (from the river or tank whence they have been taken to the sacrificial compound). When they are seen (by the Hotar) he repeats : *prati yad āpō gṛis'rom* (10, 30, 13). When the waters approach the Chātvākā, then he repeats the verse : *ādhenavah yasat* (5, 43). When the (Vasatiyārī and Ekadhanā) waters are joined together (in the Chamasa of the Hotar and Maitrāvaruna) then the Hotar repeats : *pa anyād yanti* (2, 35, 3).

(To illustrate the origin of this rite, the following story is related.)

Both kinds of waters, those called *Vasatiyārī*, which were brought the day previous (to the Soma feast), and those called *Ekadhanās*, which were brought in the very morning (of the Soma feast), were once jealous of one another, as to which should first carry p the sacrifice. Bhṛigu, becoming aware of their jealousy, bade them to be quiet, with the verse : *pa anyād yanti*, &c. He restored peace among them. The waters of him who, having such a knowledge, restores peace among them (in this manner) will carry his sacrifice.

*adhanī*, that the Adhvaryu should first throw one stalk (ekātma) into the jug, and thus consecrate it. Thence these waters are called *ekadhanās*. The Neśtar brings the wife who holds a jug in her hand. After all have come, the Adhvaryu throws one stalk of kus'a grass into the waters, and after having repeated the mantra, *dīrgha*, he puts four suvatulls of ghee on the stalk, and sacrifices. The Adhvaryu brings the Chamasa of the Hotar and that of the Maitrāvaruna in which the Ekadhanā waters are, into mutual contact, about the Vasatiyārī water jug near it. He pours water from it into the Chamasa of the Hotar, and leads it into that of the Maitrāvaruna, and again from that of the Maitrāvaruna into that of the Hotar. When the waters poured by the Adhvaryu from this jug are near the Hotar, the latter asks the Adhvaryu three, *adhvaryo tva apā*. Hast thou brought the waters, Adhvaryu ? Instead of this result we find in the Kaushitaki Br. (12, 1,) अध्यव्यवस्थारवाः which means exactly the same.

When (both kinds of waters) the *Vasatirvis* and *Ekhudhanis* are poured together in the Chamasa by the Hotar, he repeats : *āpo na derīr upayanti* (1, 2). Then the Hotar asks the Adhvaryu : hast thou obtained the waters ? For the waters are the sacrifice. (The question therefore means :) hast thou obtained<sup>5</sup> the sacrifice ? The Adhvaryu answers these (waters) are completely obtained.<sup>6</sup> It means : see these waters.

(The Hotar now addresses to the Adhvaryu the following words :) "With these waters you will squeeze, O Adhvaryu, for Indra, the Soma, the honey-like, the rain-giving, the inevitably-success-making<sup>7</sup> at the end, after having included so many ceremonies (from the first to the last); (you will squeeze) for him (Indra), who is joined by Vasus, Rudras, Adityas, Ribhus, who has power, who has food, who is joined by Brihaspati, and all gods; (you will squeeze the Soma) of whom Indra (formerly) drank, slew his enemies, and overcame his adversaries. Om !" (After having spoken these words) the Hotar rises from his seat (to show his respect). Respect is to be paid to the waters ! rising, just as people rise to salute a distinguished

<sup>5</sup> The word *arer*, in the formula used by the Hotar, is explained by " *wudah*" thou hast obtained.

<sup>6</sup> In the original, *Utem auannamur*. The formulas appear to be very ancient. *Auannamur* is an imperfect of the intensive of the *nam*. In the Kaushitaki Brahmanam stands the same formula.

<sup>7</sup> *Tivritam*. The word, *tivra*, "pungent," is here, no doubt used in a figurative sense, as Say, explains it. It means a hit that is ultimately to the point, that hits at its aim, just as the sting of an insect. Say's explanation is, on the whole, certainly correct. That this is the true meaning, is corroborated by the following <sup>8</sup> *baubura-madhyam*, i. e. which has much (*i. e.* many) ceremony between the commencement and end. Both expressions seem to be put together, forming a sort of proverbial phrase, the import of which is that notwithstanding the many ceremonies, the fruit of the sacrifice is not lost, but ultimately sure.

erson who is coming near. Thence the waters are besmeared by him from the seat, and turning towards them. For in the same manner people salute a distinguished man. Therefore the Hotar isto go behind the waters for saluting them, or the Hotar, even if another one brings the ghee, has (in this way) the power of earning merit. Therefore the repeater (of the mantra) add go behind them. When going behind them, repeats: *ambayo ganty adhahih* (1, 23, 16) i. e. waters which are the friends of the sacrificers (one on various) ways mixing their (own) liquid with honey. (In the word *madhu*, honey, there is an allusion to Soma.) If a man who has not tasted (formerly) the soma juice, should wish to earn fame (he ought to repeat this verse). If he wishes for beauty, or for acquirement of sacred knowledge (Brahma knowledge), he should repeat the verse, *amir yā pāsive* (1, 23, 17). If he wishes for cattle, he should repeat, *apo deri upahrave* (1, 23, 18). Should he when repeating all these verses go behind (the waters), he would obtain fulfilment of (all) these wishes. He who knows this, obtains these wishes.

When the *Vasatirari* and *Ekdhanás* are being lit (on the Vedi) then he repeats, *inā apman revarit  
vishvaga* (10, 30, 14); and with the verse, *apman  
mā* (10, 30, 15), he concludes when they are finally put (on the Vedi).

## 21.

*The litiations from the Upāñśa and Antaryáma  
Grihas. The healing in and out of the air by the  
Hotar.*

The Pratar-Anuváka is the head of the sacrifice (soma sacrifice). The Upáñśa and Antaryáma

Grahas<sup>8</sup> are the air inhaled (*prāya*) and the exhaled (*apāna*<sup>9</sup>). Speech is the weapon. Therefor the Hotar should not make his voice heard before the libations from the *Upāñś'u* and *Antaryāma* *grahas* are poured (into the fire). Should the He make his voice heard before these two h

\* *Upāñś'u* and *Antaryāma* are names of vessels from which the two first Soma libations are poured into the Ahavaniya as soon as the juice is obtained by squeezing. Both libations precede those from the other Soma vessels (Añdrayayava), & are not accompanied by mantras recited by the Hotar, as all other libations are, but they are performed by the Añdrayayva, whilst the Hotar is drawing in breath, or halting out the fire which was breathed in. When doing the first, the libation from the *Upāñś'u* *graha* is poured into the fire when doing the latter, that from the *Antaryāma* *graha* is 2. The Añdrayayva repeats some sacrificial formulas (see the Tatt. Sūñhita 1, 4, 2, 3), whilst the Hotar mutters only the two four (the technical name of such formulas repeated by the Hotar *nigada*) which are mentioned here (2, 21), and also in the A. S. 1. Sutras (5, 2).

In the books belonging to the Yajurveda, we meet the *upāñś'u graha*, and *upāñś'u pātra*, and likewise *antaryāma graha* and *antaryāma pātra*. These terms require some explanation. The *pātra* is a vessel, resembling a large woollen jar with but a slight cavity on the top, in which the Soma juice is filled. The *graha* is a small cup, like a saucer, made of earth, and put over the cavity of the Soma vessel, in order to cover the "precious". The bottom of it is first put in water, and a gold leaf placed below it. There are as many *grahas* as there are *pātras*, they being together just as cup and saucer, and are regarded as inseparable. The word *graha* is, however, taken often in the sense of the whole among both *graha* and *pātra*. On the different names of *grahas* required at the three great libations, see the *Grahabhakti* of the Satap. Brahman, 4, and the commentary on the Taittirīya S. P. (vol. i. p. 593-693 ed. Cowell). I am in possession of several *grahas* and *pātras*.

<sup>9</sup> At the end of the Prātar-anniyāka the Hotar must, after having repeated with a low voice the mantra, *prāram garhha*, &c., blow in the breath as strongly as he can. Then he repeats with a low voice, *apānam gachha*, &c., and after having finished blowing the air (through the nose) as strongly as he can. He repeats with a low voice, *r̥yāniyi*, &c., and when touching the stone by which the Soma for the *Upāñś'u* *graha* is squeezed, he is allowed to do so aloud. (Oral information.)

en poured into the fire, then he would carry off  
 the vital airs of the sacrificer by means of the  
 speech, which is a weapon. For (if he do so) some  
 one should say to the Hotar (afterwards), that he has  
 made the vital airs of the sacrificer go off, (and he  
 the Hotar) would lose his life<sup>10</sup>. It happens always  
 so. Thence the Hotar should not make his voice  
 heard, before the libations from the Upâñs'u and  
 Anvâma grahas are poured into the fire. He  
 should when the libation from the Upâñs'u graha is  
 given, mutter the words: "Keep in the air inhaled !  
 ahá ! (I emit) thee, O speech of good call for pleasing  
 sun (which is thy presiding deity)." He should then  
 draw in the air, and say (with a low voice): "O breath,  
 o goest in (my body), keep in (my body) the  
 bath!" He should, when the libation from the Anvâma  
 graha is given, mutter the words: "keep in  
 the air exhaled ! Svâhâ ! (I emit) thee, O speech of  
 good call for pleasing the sun." (After having spoken  
 these words) he should hale out the air, and say,  
 O air, haled out, keep this very air (which is  
 being haled out, in my body)." By the words "(I  
 emit) thee (O speech !) for the air, circulating (in  
 my body)," he then touches<sup>11</sup> the stone used to  
 squeeze the Soma juice for the Upâñs'u graha, and  
 makes his voice heard. This stone to squeeze the  
 Soma juice for the Upâñs'u graha is the soul. The  
 Hotar after having put (thus) the vital airs in his  
 own self, emits his voice, and attains his full age  
 (60 years). Likewise does he who has such a  
 knowledge.

<sup>10</sup> That is to say, some one might charge him afterwards with  
 having murdered the sacrificer.

<sup>11</sup> Not struck against another, as is done when the Soma juice is  
 being squeezed.

## 22.

(*The Hotar has no share in the Bahish-parama meal. The Soma libation for Mitrā-Varuya mixed with milk.*)

(After the libations from the Upámsu and taryáma have been poured into the fire, the Squeezed, and poured in the different vessels—*gū*—such as *Aindharayara*, &c., which are then kept readiness for making the libations, five of the priests Adhvaryu, Prastotar, Prathartar, Udgátar, Brahma, one holding the hand of the other—*samrārabdhá*—walk in the direction of the *Chátráhu*; ultimately take their seats for performing ceremony of the *Stotra*, i. e. chanting a sacred verse a *Sáman*. Now the question is, whether the Hotar is allowed to walk or not at the same time that other priests just mentioned do so.)

At that (occasion, when the priests walk) the theologians ask, whether he (the Hotar) ought to walk or not (together with the others). So say; he ought to walk; for this meal<sup>12</sup> in honor of the *Bahush-paramána-stotra*<sup>13</sup> (which is about

<sup>12</sup> Thus I translate *bhaksha*. It refers to the eating of Chati-boiled rice by the Sama singers before they chant. The Hotar excluded from it.

<sup>13</sup> This stotra consists of nine *richas* commencing with *om* *gâyatî narah*, which all are found together in the *Samaveda* in 1-9. All nine *richas* are solemnly chanted by the three singers, *Prastotar*, *Udgatar*, and *Prathartar*. Each of the verses is for the purpose of chanting divided into four parts *Pitára*, i. e. prelude, the first being preceded by *hum*, to be sung by the Prastotar; *Udgitha*, the principal part of the *Sáman*, preceded by *om*, to be chanted by the Udgatar; the *Pratihita*, i. e. introduced by *hum*, to be chanted by the Prathartar; and *Nidhana*, i. e. finale, to be sung by all three. To give the reader an idea of this division, I here subjoin the second of these *richas* in the Sama form, distinguishing its four parts.—

*Prastava*: अभिते मधुना पद्मा ॥

performed by the Sâma singers) is enjoyed equally both gods and men; thence (both gods and men) participate in it. But those who say so are not to be attended to. Should he walk (along with the Sâma singers), then he would make the Rik (which is recited by the Hotar) follow the Sâman. (If any one should see him do so) he at that occasion should him: "the Hotar here has been behind the Sâma singers, and ceded his fame to the Udgâtâr; he has run from his place and will (in future) also fall in it." So it always happens to the Hotar (who walks after the Sâma singers).<sup>14</sup> Therefore ought to remain where he is sitting, and repeat following *Anumantraaya*<sup>15</sup> verse: "which Soma pitch here at the sacrifice, placed on the sacred grass, is clear, belongs to the gods, of this we also get a share." Thus the fault of the Hotar is not freed from that Soma draught (which is drunk by Sâma singers after the Bahish-pavamâna hymn is over). Then (after having repeated the intra-mentioned) he ought to repeat: "thou art the

१४ उमा अर्थात् जो अशिक्षा देश्य देवायदा ॥

प्रतिरो रु आवाया ॥

१५ उमा सान् ॥

Next nine *Ushas*, flutes, are for the nine Pavamâna-stotra verses, following ones गात्, राम् गुवा, इडा, वाल्, and आ (for last two verses).

The Rik is regarded as a solid foundation on which the Sâman stands. See the passage in the *Chândogya-Upanishad* (1, 6, 1), quoted by Savâmi: "The Rik is the earth, the Sâman Agni, (the fire is put) on the earth, the Sâmen is placed over Rik (as its foundation); thence the Sâman is sung placed over Rik." This means, before the singers can sing the Sâman, which serves for this purpose, is first to be repeated in the form in which it is in Rigveda. This is generally done. See besides Bo. 3, 24.

<sup>14</sup> This is the repetition, with a low voice, of a verse or formula, by Hotar, after a ceremony is over.

mouth (of the sacrifice); might I become the <sup>mo</sup>  
 (first among my people) also! For the Bahi-  
 pavamána draught is the very mouth of the sacri-  
 ficial personage." He who has such a know-  
 ledge, becomes the mouth of his own people, <sup>1</sup>  
 chief among his own people.

An Asura woman, *Dirghajihvi* (long-tongued),  
 licked the morning libation of the gods. It <sup>(too)</sup>  
 (frequently) became inebriating everywhere. The gods  
 wished to remedy this, and said to Mitra &  
 Varuna: "ye two ought to take off this (the inebriate  
 quality from the Soma)." They said : "Yes, but  
 us choose a boon from you." The gods said : <sup>(Cf.)</sup>  
 They chose at the morning libation curd of <sup>in</sup>  
 whey (*payashá*) in milk. This is their everlast-  
 ing share; that is, the boon chosen by them. What  
 been made by her (the Asura woman) inebriate  
 that was made good (again) by the curd; for both Mitra  
 and Varuna removed, through this curd, the inebri-  
 ating quality, as it were (from the Soma juice).<sup>16</sup>

## 23.

(*Purodás'a offerings for the libations.*)

The libations (*sarvadáni*) of the gods did not hold  
 (they were about falling down). The gods saw  
 rice cakes (*Purodás'as*). They portioned them  
 for each libation, that they should hold together  
 libations. Thence their libations were held together.  
 When, therefore (at the libations) rice cakes ate]

<sup>16</sup> The translation of this sentence offers some difficulty. I  
 here Sayana, who refers the one *asyai* to *Dirghajihvi*, the  
 to *payasyá*. We have here an allusion to mixing the Soma with  
 milk (*daithya'dh*) in order to make it less inebriating. The  
 part <sup>it</sup>, are Mitra's and Varuna's ever-lasting share. Now the  
 which is here told, the author tries to account for the fact  
 the libation for Mitra-Varuna is mixed with curds of milk whey  
 present the Soma is not generally mixed with sour milk. A  
 quantity of water is taken in order to weaken its strength.

nel out for holding together the libations, the  
stems offered by the sacrificers are then (really)  
d together. The gods made these rice cakes  
*are* (the Soma offering). Thence it is called  
*uras'a* (from *puro* before). •

About this they say : for each libation one  
ought to portion out rice cakes, one of eight potsherds  
will put on eight kapālas) at the morning, one of  
even potsherds at the midday, and one of twelve at  
the evening libation. For the form of the libations  
is defined<sup>17</sup> by the metres. But this (opinion) is  
not to be attended to. For all the rice cakes, which  
are portioned out for each libation, are Indra's,  
and they ought to be put (at all three libations)  
on eleven potsherds only.<sup>18</sup>

About this they say : one ought to eat of such a por-  
tion of a rice cake which is not besmeared with melted  
butter in order to protect the Soma draught. For  
Indra slew with melted butter as his thunderbolt  
Soma. But this (opinion) is not to be attended to,<sup>19</sup>  
as the offering (besmeared with butter) is a liquid  
sprinkled (into the fire), and the Soma draught is such  
liquid sprinkled (into the fire). (Both—Ghee and  
water—being thus of the same nature) the sacrificer

<sup>17</sup> That is to say, at the morning libation *Gigatri*, each pada  
consists of eight syllables, is the leading metre, whilst at  
midday libation *Trishubh* (with four padas, each of eleven  
syllables) and at the evening libation *Tasute* (with four padas, each  
of twelve syllables) are the leading metres. Therefore some sacri-  
ficers were of opinion, that in accordance with the number  
of syllables of the leading metre of each libation, the number of  
the potsherds should be eight at the morning, eleven at the mid-  
day, and twelve at the evening libation.

<sup>18</sup> The reason is that Indra's metre, Trishubh, consists of eleven  
syllables.

<sup>19</sup> The Soma is not to be brought into contact with anything that is  
said to have been an instrument of murder, as in this case the  
feathered was

should eat of any part of the offering (whether besmeared with ghee or not).

These offerings, viz. melted butter, fried grain of barley (*dhanūḥ*), *kavambhu*,<sup>20</sup> *parīrápa*,<sup>21</sup> *puruṇa* and *payasyá*,<sup>22</sup> come by themselves to the sacrificer from every direction. To him who has such knowledge come these (offerings) by themselves.

#### 24.

(*Havish-pañkti*. *Alshara-pañkti*. *Narás'āmsa-pañkti*. *Savana-pañkti*.)

He who knows the offering consisting of five parts prospers by means of this offering. The other consisting of five parts (*harish-pañkti*) comprises (the following five things): fried grains of barley (*kavambhu*), *parīrápa*, *puruṇas'a*, and *payasyá*.

He who knows the Alshara-pañkti sacrifice (offering of five syllables) prospers by means of this very sacrifice. The Alshara-pañkti comprises (the following five syllables): *su*, *ma*, *ra*, *vag*, *de*.<sup>23</sup> He who has such a knowledge, prospers by the sacrifice consisting of five syllables.

He who knows the *Narás'āmsa-pañkti*<sup>24</sup> sacri-

<sup>20</sup> This is a kind of pap, prepared of curds and barley juice by kneading both together. Instead of curds, slightly melted (sarpis) might be taken. See Katyayana Shrauta Sutra, 9, 1, 15.

<sup>21</sup> This is another kind of pap, prepared of fried grains and juice.

<sup>22</sup> See 2, 22, p. 122.

<sup>23</sup> These five syllables are to be muttered by the Hotar<sup>25</sup> making *japa* (the uttering of mantras with a low mandibular movement) after the *harish-pañkti* is over. They, no doubt, correspond to the five parts of the *harish-pañkti* offering.

<sup>24</sup> This means: the assemblage of five *Narás'āmsas*. *Narāś* is, as is well known, a name of Agni, and of some other gods, also with the *Niryo-sānha* of the Zend-Avesta (see Haug's "A Manual on the Sacred Language, Writings, and Religion of the Persians," p. 232). According to the explanation given by Sayana, who

prospers by means of it. For two *Narîś'âmsa* offerings belong to the morning, two to the midday, and one to the evening libation. This is the *Narîś'âmsa-pâñkti* sacrifice. He who has such a knowledge prospers by it.

He who knows the *Sarana-pâñkti* sacrifice prospers by it. This *Sarana-pâñkti* sacrifice consists of an animal which is sacrificed the day previous to the Soma feast (*pûṣṇe vîrasathe*), the three libations (*mâtrâ*), and the animal to be sacrificed after the omni-feast is over (*pañcarâtri-anthyoh*). This is the *avâ-pâñkti* sacrifice. He who has such a knowledge prospers by means of the *Sacana-pâñkti* sacrifice.

The Yajya-mantra for the *haish-pâñkti* is:<sup>25</sup>  
 'Indra with his two yellow horses eat the cattle (cows) (first part of the *harish-pâñkti*), with  
 'Pṛśnî the *karuñbha*; may the *parîpa* (be  
 'enjoyed) by *Sarasvatî* and *Bharati*, and the cake  
 '(*apî parodasa*) by Indra'<sup>26</sup> The two yellow  
 horses (chari) of Indra are the *Rik* and *Sâman*.  
*Ushas*, the guardian of flocks, the divine herdsman  
 is cattle, and *karuñbha* is food.<sup>27</sup> As to the words:  
*vîrasatî* and *bharatinî*, *Sarasvatî* is speech,

one of the masters (Acharyas), the word *Vârisâñu*, i.e. belonging to *Vâris'âmsa* means the Soma cups (*chânañâ*), after one has drunk out of them sprinkled water over them, and put them down. For this reason they belong to *Narîś'âmsa*. At the morning and midday libations the Soma cups (*chânañâ*) are filled twice each time, and at the evening libation only once. Thus the Soma cups remain during the day of libations five times *Narîś'âmsas*. This is the *Narîś'âmsa-pâñkti* sacrifice.

<sup>25</sup> It is not in the *Safalita*. As it stands here it appears to have been taken from another *Sâdhanâ*. For whilst we found above five parts of the *harish-pâñkti* mentioned, here in this mantra we have only four, the *pagasya* being omitted.

<sup>26</sup> According to Sayana the meaning of the latter sentence is: *Pṛśnî* is called by this name from his feeding (*pûṣṇ*) the cattle and *karuñbha* is called food from being itself the nourishment.

and *Bhīrata* (bearer) means vital air. *Parirāpa* food, and *apūpa* is sharpness of senses.

(By repeating this Yaj्ञा-mantra) the Hotar and the sac*neer* join those deities, assume the same form, and occupy the same place with them. (the Hotar) who has such a knowledge becomes (also) joined to the best beings and obtains highest bliss.

The Yaj्ञा-mantra for the Svishtakrit or *Purodātu* offering at each libation is "Agni, eat offering."<sup>27</sup>

<sup>27</sup> The Kaushitaki Brāhmaṇam (13, 3) furnishes us with a report on the origin of the Svishtakrit formula required on Purodātu offerings which accompany the Soma libations. It follows:—

स विरये वीहोत्यमुवनं पुरोडातः स्तिष्ठक्तो यज्ञत्यपलाभः  
अपणो देवानां चाताम्। तमतिं शुभे मृत्युः प्रत्याभिल्प्य द्विरेत  
स हविरये वीहोति हविषाध्यं प्राप्ता ३ अतिगुच्छे तद्या एवेविद्या  
ता इवरस्य वीहोत्यकं हविषाध्यं प्रीताशातिगुच्छत् ० ते हृषा अन्न  
राकामर्दा ० सर्वं लोकं जग्मन्नेतद्धिं शुभे मृत्युः प्रत्याभिल्प्य ० द्विरे  
स्त्युते हविरये वीहोति हविषाध्यं प्रीत्वा ३ अतिगुच्छविरेत् तद्या  
विनिदान्तोता इवरस्य वीहोत्येव हविषाध्यं प्रीताशातिगुच्छन् । ० ते  
वा एतानि पदक्षताणि हविरये वीहोति यज्ञङ्गाः ३ अमान्ना यज्ञः ०  
हृषाश्चन्तवादानं निपक्षीयान्तो भूत्वाच्य अते स एषो ३ यज्ञः  
पात्रवणम् मतः:

i. e. The Hotar uses, as Yaj्ञा of the Svishtakrit offering or *Purodātu* which accompanies the libations, the formula "Agni, eat the offering."

(On the origin of this formula the following is reported.) Agni, the son of Praśavayava, was (once) the Hotar of the gods. That abode of light, Death (one of the gods) attached himself to him for Agni is Death. He pleased Agni with an offering, repeating "Agni, eat of the offering," and was released.

(There is another story reported on the origin of this formula which runs as follows:—)

The gods went by means of their innate light and splendour to the celestial world. In that abode of light, Death attached himself to

By repeating this mantra, *Aratsira* (an ancient seer) obtained Agni's favour and conquered the ghost world. The same happens to him who has by a knowledge, and who knowing it has this *ab-pavakti* offered (*i.e.* the sacrificer), or repeats the *ayagya*-mantra belonging to it (*i.e.* the Hotar).

#### FOURTH CHAPTER.

*1. Dikshatva Gaha libations, i.e. the libations  
from the Andhavamana, Maitravamana, and  
Yajna Grathas. Rituyapas. The Silent Praise).*

#### 25.

*of a race run by the gods for obtaining the  
right to drink first from a Soma libation. The Air-  
avatama Gata. Explanation of a certain custom  
in the Bhîratas).*

The gods could not agree as to who of them should first taste the Soma juice. They all wished to do it, saying "mught I drink first, mught I drink last." They came (at length) to an understanding. Vâyu said: "Well, let us run a race! He of us who will be victor, shall first taste the Soma juice." So did. Among all those who ran the race, *Vâyu* arrived at the goal; next *Indra*; next *Mitra* and *Brihaspati*, and the *As'wins*. Indra thinking he would catch up with Vâyu, ran as fast as he could

1. Your is Death. They pleased Agni with an offering, repeating "the offering," and were released.

2. *Avalokita gauri agne rih*) consists of six syllables; the soul has six parts, - is six-fold. Thus the sacrificer redeems (by this formula) through a soul (represented by this formula) his soul and clears off his debts. This is the mantra of Avalokita of Prasavata.

3. Expression in the original is: *djim ayâma*. See 4, 7.

and) fell down close to him. He then said, "We <sup>bh</sup><sub>u</sub> have (arrived at the goal) together; let both of us winners of the race." Vayu answered, "No! I (alone am winner of the race." Indra said, "Let the <sup>th</sup><sub>u</sub> part (of the prize) be mine; let both of us be winners of the race?" Vāyu said, "No! I alone am winner of the race." Indra said, "Let the fourth part (of the prize) be mine; let us both be winners of the race." To this Vayu agreed, and invested him with the right to the fourth part (of the first Soma presented). Thence Indra is entitled only to the fourth part; but Vāyu to three parts. If Indra and Vāyu won the race together; it followed Mitra and Varuṇa together, and then the As'vins.

According to the order in which they arrived at the goal, they obtained their shares in the juice. The first portion belongs to Indra and Vāyu; then follows that of Mitra and Varuṇa, and last that of the As'vins. •

The *Aindraśāra* Soma jar (*graha*) is that on which Indra enjoys the fourth part. Just this (that part as belonging to Indra) was seen (by means of revelation) by a Rishi. He then repeated the mantrā appropriate to it, *nigatrāñ indrah sārat̄hīr*, i.e. Vayu (and) Indra his carriage driver! Thence now-a-days the Bharatas<sup>3</sup> spoil their enemies (conquered in the battle field), those charioteers<sup>4</sup>

<sup>2</sup> *Nigatrāñ* is a frequent epithet of Vāyu, see the hymn<sup>2</sup> meaning, one who has teams, oxen, cows, &c.

<sup>3</sup> Sāyana does not take this word here as a proper name, in sense we generally find it in the ancient Sanscrit literature, but an appellative noun, meaning "warriors". He derives the word *bhara* cattle, and *tra* to extend, stretch; to which etymology modern philologist will give his assent. *Satran* is here explained by Sāyana as "charioteer"; but in his commentary on Rigveda<sup>2</sup>, he takes it in the sense of "enemy" which is, we think, right one.

ize the booty, say, in imitation of that example set by Indra, who won his race only by becoming the charioteer (of Vâyu), "the fourth part (of the booty is ours) alone." 4.

## 26.

(*In the meaning of the libations from the Aindravâyava, Maitrâvaruṇa, and Asvina Grahas. The two Anuvâkâs for the Aindravâyava Graha.*)

The Soma jars (*graha*) which belong to two more 5 are the vital airs. The *Aindravâyava* jar is speech and breath, the *Maitrâvaruṇa* jar is eye and mind, the *Asvina* jar is ear and soul. Some (sacrificial priests) use two verses in the *Anushtubh* metre (Puronuvâkyâs, and two in the *Gâyatri* metre as *yajyas* when offering (the Soma juice) from the *Aindravâyava* jar. As the *Aindravâyava* jar represents speech and breath, thus the proper metres (*Anushtubh* being speech, and *Gâyatri* breath) will be applied. But this (practice) ought not to be observed. For where the *Puronuvâkyâ* mantra needs m (syllables) the *Yâjyâ* mantra,<sup>6</sup> there is no excess in the sacrifice, but where the *Yâjyâ* exceeds m *Puronuvâkyâ* (in syllables) there is success.

(Likewise success is not obtained) by using the same metres (for *Anuvâkâ* and *Yâjyâ* mantras). In order to obtain any desire whatever, referring to speech and breath, the *Hotar* ought to do so (i. e.

<sup>4</sup> The author of the Brâhmanam explains here the reason of the name why the charioteers are entitled to the fourth part of the booty made in a battle.

<sup>5</sup> These vessels are called: *Aindravâyava*, *Maitrâvaruṇa*, and *Asvina*.

<sup>6</sup> This would be the case if the *Anushtubh* metre should be used for the *Puronuvâkyâ*, and the *Gâyatri* as *Yâjyâ*; for the *Anushtubh* consists of thirty-two, and the *Gâyatri* only of twenty-four syllables.

to repeat two verses in the Anushṭubh metre Anuvâkyâs, and two in the Gâyatré metre as Yâj mantras). In this way (all he desires) will fulfilled. The first Puronuvâkyâ belongs to Vâ (1, 2, 1), the second to Indra and Vâyu (1, 1). By that Yâjyâ<sup>1</sup> which belongs to Vâyu, the H<sub>o</sub> makes (produces) breath (in the sacrificer). Vâyu (wind) is breath, and by means of that p<sub>o</sub> (foot) of the Indra-Vâyu-Yâjyâ mantra, wh<sub>o</sub> refers to Indra, he makes speech. For speech Indra's. He (thus) obtains every desire (grants which refers to breath and speech, without produc any inequality (by having the one set of man too long, the other too short) in the sacrifice<sup>2</sup>

## 27.

(The rite of drinking from the Aindravarâvara, M  
trâzâ-mu, and As'vina grahas by the Hotar. 1  
formulas repeated at those occasions.)

The Soma offerings belonging to two deities the vital airs;<sup>3</sup> but they are offered in the same for both (deities); for the reason is, that (all) t vital airs are of one and the same nature. They saecificed from two<sup>4</sup> grahas (jars with sm cups) for the vital airs are a pair (such as the eye

<sup>1</sup> The two first verses of 4, 16, are used as Yâjyâs.

<sup>2</sup> This latter remark refers to the opinion of those who maintai that the Puronuvâkyâ and Yâjya mantras ought to be of the s metres.

<sup>3</sup> By these, speech, eyes, and ears are meant.

<sup>4</sup> At the Soma offerings there are always two *Grahas* require one is held by the Adhvaryu, the other by his assistant Pratipasth<sub>o</sub>. The contents of both the grahas belong to the same pair of deities; both are therefore *dravara*, belonging to two deities. The adh<sub>o</sub> of the Brahmana attempts here to explain the circumstance, though the Soma offering contained in one graha belong to two deities (Vâyu and Indra, Mitra and Varuna, &c.) there are always two Grahas used, and their contents simultaneously sacrificed.

hen (after the Soma offering has been given to the o (respective deities) the Adhvaryu bands over the Soma cup to drink of the remainder of the juice) the Hotar, he receives it with the same mantra by which the Adhvaryu presents it (to him). By the words: "This is a good,<sup>5</sup> this is a multitude of goods; here is good, a multitude of goods; in me is the good when the Soma is drunk), a multitude of goods; ruler of speech!<sup>6</sup> protect my speech!" the Hotar drinks Soma from the Aindravāyava graha. (Then repeats): "Speech with breath is called hither by me); may speech with breath call also me! The divine Rishis, the protectors of (our) bodies,<sup>7</sup> who are born from austerities (*tapojā*) are called hither (by me)! may the divine Rishis, the protectors of our bodies, who are born from austerities, call (also) me!" By the divine Rishis, who are the protectors of (our) bodies, the vital airs are to be understood. Thus he calls (invites) the Rishis.

(By the words): "This is a good which has knowledge; here is a good which has knowledge; in me is a good which has knowledge; ruler of the eye, protect my eye!" the Hotar drinks Soma from the Marītavatma graha. (Then he repeats): "The one with the mind is called hither. May the

This formula resembles very much one of the most sacred prayers the Potsas, viz. *as̄ham vohū rahistem asti* which is particularly recited when the Zota priest (the Hotar of the Brahmins) is taking the Homa (Soma) juice; *vohū* is etymologically *vasu*, which is very frequently used in formulas repeated by the Hotar before he takes the sacrificial food; *rahistem* is the superlative of *vohū*, conveying the same sense as *puriāvasu*.

In this translation I followed the reading वाक्पा. One of my manuscripts and Sivana read वाक्पा, which appears to be only a samskāra for वाक्पा.

<sup>5</sup> The expression in the original is: *tanūpāvān* — *वाह*, the term 'body' being thus put twice.

“eye with the mind call (also) me! The divine Rishis,” &c. (just as above).

(By the words) : “This is a good, a good which is lasting; here is a good, a good which is lasting; “me is a good, a good which is lasting; ruler of the sense of hearing!<sup>8</sup> protect my sense of hearing the Hotar drinks Soma from the As'vina graha (Then he repeats): “The sense of hearing with soul is called hither: may the sense of hearing “with the soul call (also) me! The divine Rishis &c. (just as above).

When drinking from the Aindravâyava graha, the Hotar facing the cup turns its mouth towards the face (and drinks); for the inhaled and exhaled air are in his front. In the same manner he drinks from the Maîtrâvaruna jar; for the two eyes are in front. When drinking from the As'vina jar, he turns its mouths<sup>9</sup> round about; for men and animals by speech sounding from all sides.

### 23.

(On the repetition of the two Yâjyâ mantras for libation from the Dvidetya-grahas. No Anurashâtham allowed. On the Agur for those Yâjyâs).

The Soma jars belonging to two deities are the vitairs. The Hotar ought to repeat the (two) Yâjyâ mantras (for the offering poured out of such a jar).

<sup>8</sup> Sâyana explains संयत् by नियत्.

<sup>9</sup> The Aindravâyava graha has one, the Maîtrâvaruna two mouths. The drinking from the two latter ones is described as *parivartit pratyancharanam*, that is, to take the graha in one's hands, so that the mouth faces the month of the drinker, and when drinking to turn the lower part of the vessel aside.

The As'vina graha has three mouths. The drinking from it is described as *pratyancharanam*, that is, to turn its three mouths after the other to one's mouth when drinking, so that the whole vessel becomes turned round. (Oral information.)

thout stopping (at the end of the first mantra) in der to keep together the vital airs and to prevent eir being cut off. The Soma jars belonging to two ities are the vital airs. (Thence) the Hotar should t make the Anuvashatkâra (*i. e.* not pronounce the rmula : "Agni, eat the Soma!" <sup>10</sup> with the formula *vashat!* after the Yâjyâ has been repeated). If he so, then he stops the (circulation of the) vital airs nich are not stopped (in any other way). • For this rmula (the *anuvashatkâra*) is a stop. (If one should serve a Hotar repeat the Anuvashatkâra) one ght to tell him, that he had stopped the vital airs, nich are not stopped (otherwise), and that he would onsequently) lose his life. This always happens. ence he ought not to repeat that formula (the *uvashatkâra*) when pouring oblations from the Soma s belonging to two deities.

They ask, (what is the reason that) the Maitrâvâ-  
na priest gives twice his assent that the Yâjyâ  
nta should be repeated, and calls twice (upon the  
tar) to do so, whilst the Hotar declares his  
idness to repeat the Yâjyâ mantra only once, and  
ncludes with) pronouncing twice, *Vashat!*  
*vashat!* (instead of doing it once)? What is the  
eaming) of the Hotar's declaration of his readiness  
repeat the Yâjyâ mantra<sup>11</sup> (that he repeats it only

<sup>9</sup> The recital of this formula is called *anuvashatkâra*.

<sup>10</sup> The words "assent that the Yâjyâ mantra," &c. and "declar-  
1 of his readiness to repeat," &c. are only a translation of the  
n *dîgur*, stating its full import. After the Hotar has repeated  
two Puronuvâkyâ *Utrâs*, mentioned on p. 130, he is addressed  
the Maitrâvaruna priest in two formulas, following immediately  
another, which are called *Praisha-mant* *s*, *i. e.* mantras con-  
ting an order to repeat. Both commence by the formula: *Hotâ*  
*shat*, *i. e.* may the Hotar repeat the Yâjyâ mantra. The Hotar  
is obliged to repeat both Yâjyâ mantras *uno tenore* without  
eping, he can declare his readiness to respond to the order given  
the Maitrâvaruna only before he commences to repeat the  
per Yâjyâ mantras. His readiness he declares by the words

once at the beginning, and not before the second mantra)?

(The answer is) The Soma jars belonging to two deities are the vital airs. The Agur formula is the thunderbolt. If therefore the Hotar were to put between (the two Yâjyâ mantras) the Agur formula, he would deprive the sacrificer of his life (as if striking him) with (a weapon like) the thunderbolt. (If one should observe a Hotar doing so) one ought to tell him, that for having, by means of the Agur weapon, deprived the sacrificer of his life, he himself would also lose his life. Thus it always

ये रूप यजामहे. This is the *āgur* of the Hotar. That ये is to be pronounced with *pluti*, i. e. with three moras, is remarked by Pâṇini 8, 2, 88 (ये यज्ञकर्मणि). Patanjali, in his *Mahâbhâshya*, explains ये as an elliptical expression, implying the whole verse. ये देवस्तो दिव्येकादश स्य (Rigveda 1, 139, 11). On the *Agur* formula, see As'val. Srauta Sûtras 1, 5, where it is said that the *Agur* formula: ये यजामहे, is required at the so-called *Prayâjas*, (at the first and fifth), and principally 5, 5. In this latter passage the rule is given to which the author of the Brâhmaṇa refers, that the two Yâjyâs for the Aindravîyava graha require two Praishas, i. e. orders, one Agur, and two Vashatkâras; whilst the two other grahas, the Maitrâvarna and the As'vîna, require each only one Yâjyâ, one Praisha, and one Vashatkâra. See also the *Sâṅkhâyana* Sûtras 7, 2. The formula ये यजामहे is always at the beginning of the Yâjyâ, as well as the words होता यक्षत् at that of the Praisha mantra. The proper order to repeat is conveyed at the end of the latter by the words होतर्यज i. e. Hotar, repeat the Yâjyâ mantra, whereupon the Hotar repeats the Yâjyâ. The repetition of this formula appears to go back to a very remote antiquity. For we find both the formula and its technical term in the Zend-Avesta. *Yajâne* is completely identical with the Zend *Yazamânaē*, which always precedes the names of Ahura-mazda, the archangels, and other divine beings, and the souls of the deceased, when homage is paid to them. The technical term for repeating this formula is: *ā-ghare* (the same as *ā-gur*). See the Fravardin Yasht 50, *hôhê no idha nâmâ âghairyât*, i. e. to whose name of us will he pay homage by repeating *Yazamânaē* i. e. we worship. That the word *âghairyât* has this meaning, is well known to the Parsi Desturs.

happens. (Therefore) the Hotar ought not to repeat the Agur formula in the midst of (the two Yājyā mantras).

And further the Maitrāvaraṇa priest is the mind of the sacrifice, and the Hotar its speech. Speech speaks only when instigated by the mind (to do so). If any one utters speech different from what he thinks, such a speech is liked only by the Asuras, but not by the Devas. The Agur formula of the Hotar is contained in the two Agur formulas (*holā yahshat*) pronounced at this (occasion) by the Maitrāvaraṇa priest.

## 29.

### (*Rituyājas.*)

The mantras repeated for the offerings to the Ritus<sup>12</sup> (seasons) are the vital airs. By performing

<sup>12</sup> There are twelve *Grahas* for the Ritus, from which the Soma juice is offered in three sections; first six, then four, and lastly two are taken. The mantras required are to be found among the so-called *praiśha sūktas*. See As'val. Sraut. S. 5, 8. Sankhayana 7, 8. About the particulars of the Ritu Yājus see Taittiriya Sañhitā 1, 4, 14 and 6, 5, 3, with Śāyanā's commentary ed. Cowell, i., p. 643-46. The Yājyā mantras and the Praishas for the Ritu offerings are essentially the same. All (12) Praishas are given by the Maitrāvaraṇa. The first is addressed to the Hotar, and runs as follows: शाता यस्तदिदं होतात्सजूर्दिव आ पृथिव्या क्रतुना सोमं पिष्टु इतर्यज् i.e. May the Hotar repeat the Yājyā mantra for Indra! May he drink Soma from the cup of the Hotar with the Ritu! The Yājyā contains the same words, with the only difference that instead of *yahshat* the appropriate formula ये रे यजामहे is used.

In the second Rituyāja which is repeated by the Potar, the Marutas are invited to drink with the Ritu from the offering of the Potar. The third belongs to Tvashṭar and the wives of the gods. It is repeated by the Neshtar (ये रे यजामहे प्रावा नेष्ट्रावष्टा दुर्जनिमा सज्जदेवानां पश्चीभिर्क्रतुना सोमं पिष्टु).

The fourth which is repeated by the Agnilhra belongs to Agni. The fifth belongs to Indra-Brahmā, and is repeated by the Brāhma-

them, they (the priests) provide the sacrificer with vital airs. By repeating six mantras containing the singular *ritunā* to the Ritus, they provide the sacrificer with the air inhaled (*prāṇa*); by repeating four mantras containing the plural *ritubhiḥ* they provide him with the air exhaled (*apāṇa*); by repeating, at last, two mantras containing the singular *ritumā* they provide him with the circulating vital air (*vyāṇa*). For the vital airs are three-fold, viz. air inhaled, air exhaled, and the air circulating in the body. (These Ritu offerings being made in three sections) in the first (series of mantras when six are given) the singular *ritunā* is used; in the second the plural *ritubhir*; and in the third the singular again *ritunā* are applied. (This is done) to keep together the vital airs, to prevent them from being cut off.

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पाच्छहसि. The sixth is repeated for Mitra-Varuṇa (who are called प्रशास्तारै) by the Maitrāvaraṇa. These six mantras contain the formula करुना सोमं पिषतु.

The seventh, eighth, ninth and tenth Rituṣṭas which are repeated by the Hotar, Potar, Neshtar and Achhāvāka respectively, belong to *deva dravīnodāḥ* (a name of Agni). These four mantras contain the term करुना भिः सोमं पिषतु. The eleventh and twelfth Rituṣṭas are repeated by the Hotar with the term करुना सोमं. The eleventh belongs to the As'vins as the two Adhvaryus; the twelfth to Agni Gṛihapati.

The first Soma libation for the Ritus is poured from the Hotra-pātra, the second from the Potra-pātra, the third from that of the Neshtar, the fourth from that of the Agnid, the fifth from the Brāhmaṇa-pātra, the sixth from that of the Pras'āstar (Māitrāvaraṇa).

The seventh, eighth and ninth from the Pātras of the Hotar, Potar, and Neshtar respectively. The tenth libation is not poured from one of these Pātras already mentioned, but in addition to the Pātra of the Hotar, Potar, and Neshtar, a "fourth vessel" (*turiyam pātram*) is mentioned, which is called *amartyam*, i. e. immortal. The *deva dravīnodāḥ* (Agni) is called upon to prepare the Soma draught himself and repeat himself the Yājyā. The eleventh libation is poured from the Adhvaryava-pātra, and the twelfth from the Gṛihapatya. (*Sapta-Hautia*).

The Ritu Yâjâs<sup>13</sup> are the vital airs. (Thence) the Hotar ought not to repeat the *Anuvashatkhâra*. For the Ritus have no end ; one (always) follows the other. Were the Hotar to repeat this formula (the *Anuvashatkhâra*) when making the offerings to the Ritus, he would bring the endless seasons (their endless succession) to a stand still. For this formula is a stand still. Who (therefore) should repeat it would bring the Ritus to a stand still, and difficulty would be created (for the sacrifice). This always happens. Thence he ought not to repeat that formula, when repeating the mantras for the offerings to the Ritus.

### 30.

(*The Hotar eats the Purodâs'a and drinks from the Grahas.*)

The Soma jars belonging to two deities, are the vital airs, and cattle is food (*ilâ*). (Thence) after having drunk from the Soma jars belonging to two deities, he calls *Ilâ* (food).<sup>14</sup> *Ilâ* is cattle. He thus calls cattle, and (consequently) provides the sacrificer with cattle.

They ask, Should the Hotar first eat the food (remainder of the Purodâs'a offering previous to the Soma offering) which he has in his hand, or should he drink<sup>15</sup> first from his Soma cup (*chamasa*) ? (The

<sup>13</sup> The same speculations on the nature of the Rituyâjâs, viz. that they are the vital airs, we find in the Kaushitaki Brâhm. 13, 9, and in the Gopatha Brâhm. 8, 7.

<sup>14</sup> The term used for "drinking" is *bhakshayati*, which is also the common word for eating. That *bhalch* must have been used already in very ancient times for "drinking" the Soma juice, is shown in a passage in the Homa Yasht of the Zend-Avesta (see Yasna 10, 13.) *yâre tê bâlka haoma zâirê gavâ iristahê bakshaiti*, i. e. who enjoys thee O Homa, (Soma) when being dead (by bruising and squeezing) in the yellow milk. (The Homa juice of the Parsis is of yellow colour, and actually mixed with a little fresh milk).

<sup>15</sup> The formula for calling *Ilâ* is to be found in the A'svalâyana Srûta Sûtra 1, 7 : *ilopahûtâ*, &c.

answer is) he should first eat the food which he has in his hand, then he may drink Soma from his cup. In consequence of the circumstance that he first drinks from the Soma jars (*grahas*) belonging to two deities, the Soma draught is first (before he takes any other food) enjoyed by him. Therefore (after having tasted already the Soma juice by drinking from the Grahas belonging to two deities) he ought to eat the food (Purodâs'a) which he has in his hand, and then drink from his own cup (*chamasa*). In this way he takes (for himself) nourishment of both kinds (food and drink).

By taking both Soma draughts (from the *graha* and the *chamasa*) he obtains (for himself) nourishment (of all kinds).

(The Hotar pours some drops of Soma from the Graha into his Chamasa; the meaning of this proceeding is given in the following :)

The Soma jars belonging to two deities are the vital airs; the Chamasa of the Hotar is the soul. By pouring drops from the Soma jars belonging to two deities in the Chamasa of the Hotar, the Hotar puts (in his own body) the vital airs for obtaining his full age. He who has such a knowledge attains to his full age (100 years).

### 31.

(*The origin of the tûshnîm sâñsa*,<sup>16</sup> i. e. silent praise, explained.)

The Asuras performed at the sacrifice all that the Devas performed. The Asuras became thus of equal

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<sup>16</sup> See about this particular part of the Soma service, As'val. Sr. 5, 9, which passage is quoted by Sâyana in his commentary on the Aitareya Brâhmanam. The three formulas which constitute the Silent Praise (as mentioned here) form also with the exception of the *râyâhritis* (the three great words *bhûr*, *bhuvarah*, *srah*) a chant called the *Jyotningîpa*, which is sung by the Udgâtar when holding the

power (with the Devas), and did not yield to them (in my respect). Thereupon the Devas saw (by their mental eyes) the *tūshṇīm s'aṁsa*, i. e. silent praise.<sup>17</sup> The Asuras (not knowing it) did not perform this ceremony of the Devas. This "silent praise" is the silent (latent) essence (of the mantras). Whatever weapon (*rājra*) the Devas raised against the Asuras, the latter got (always) aware of them.<sup>18</sup> The Devas then saw (by their mental eyes) the "silent praise" as their weapon; they raised it, but the Asuras did not get aware of it. The Devas aimed with it a blow at the Asuras and defeated the latter, who did not perceive (the weapon which was aimed at them). Thereupon the Devas became masters of the Asuras. He who has such a knowledge becomes master of his enemy, adversary, and hater.

The Devas thinking themselves to be victors spread the sacrifice (i. e. made preparations for performing it). The Asuras came near it intending to disturb it. When the Devas saw the most daring (of the Asuras) haw near from all quarters, they said : let us finish this sacrifice, lest the Asuras slay us. So they did. They finished it by repeating the "silent praise." (The words which constitute the "silent praise" now follow.) By the words, *bhrīr agnir jyotir jyotir gāvah*, they finished the Ajya and Pra-uga Shastras (the two principal liturgies at the morning libation). By the words, *indro jyotir bhuro jyotir indrah*, they finished the Nishkevalya and Marutvatiya Shastras

Both through which the Soma juice is strained (it is called *das'a-varatra*) in his hand. The metre of the three formulas (if all are taken together) is Gāyatri. The Rishi to whom it was revealed is said to be Pushkala (Sūma prayoga).

<sup>17</sup> Mantras, sacred formulas and words, are always regarded as personages.

<sup>18</sup> The term in the original is: *pratyabudhyanta*. Sāyana explains it by प्रतीकारं कुर्वति, they retaliate, take revenge.

(the two principal liturgies at the midday libation). By the words, *sūrya jyotir jyotiḥ svah sūryah*, they finished the Vaisvadeva and Agnimāruta Shastras (the two liturgies of the evening libation).

Thus they finished the sacrifice by the "silent praise." Having thus finished the sacrifice by means "of the silent praise" they obtained the last mantra required for the safety of the sacrifice.<sup>19</sup> The sacrifice is finished when the Hotar repeats the "silent praise."

Should any one abuse the Hotar or curse him after having repeated the "silent praise," he should tell him (the man who abuses or curses him) that he (the abuser) would be hurt by doing so.

(In order to make abuses or curses retort upon their author, the Hotar repeats the following mantra: "At morning we (the Hotars) finish to-day this sacrifice after having repeated the "silent praise." Just as one receives a guest (who comes to our houses) with ceremony, in the same way we receive (the sacrifice as our guest with due honours) by repeating this (silent praise)." He who having such a knowledge should abuse or curse the Hotar after he has repeated the "silent praise," suffers injury. Then he who has such a knowledge should not abuse or curse, after the "silent praise" has been repeated.

### 32.

*(On the meaning of the Silent Praise.)*

The "silent praise" are the eyes of the (three) libations. *Bhūr agnir*, &c. are the two eyes of the morning libation. *Indro jyotir*, &c. are the two ey-

<sup>19</sup> The sacrifice is believed to be a chain; none of its links is to be broken. If finished it is rolled up. The last mantra represents the last link. Without the last link a chain cannot be wound up.

of the midday libation. *Sūryo jyotir*, &c. are the two eyes of the evening libation. He who has such a knowledge prospers by means of the three libations which are provided with eyes, and goes by means of such libations to the celestial world.

This "silent praise" is the eye of the sacrifice (the sacrificial man). There being only one of the "great words" (*bhūr*, *bhuvaḥ*, *svar*), (in the "silent praise" of every libation) it must be repeated twice, for though the eye is (according to its substance) only one, it is double (in its appearance).

The "silent praise" is the root of the sacrifice. Should a Hotar wish to deprive any sacrificer of his standing place, then he must not at his sacrifice repeat the "silent praise;" the sacrificer then perishes along with his sacrifice (the sacrificial personage) which thus has become rootless.

About this they say : the Hotar ought to recite (it at any rate); for it is for the priest's own benefit when the Hotar repeats the "silent praise." In the priest rests the whole sacrifice, and the sacrificer in the sacrifice. Thence the "silent praise," ought to be repeated.

## FIFTH CHAPTER.

(*The different parts of the Ajya Shastra : Ahāva, Nivid, Sūkta.*)

### 33.

The call, *s'omśāvom*<sup>1</sup> (called *ahāva*) is the *Brahma*;

<sup>1</sup> This formula, which is very frequently used, is only a corruption and contraction of अस्त्राव ओम् i. e. let us both repeat the Shastra. To this call by the Hotar the Adhvaryu responds with the words: एवं सामेऽदेव i. e. we repeat, God ! (*deva* meaning here only priest). This call of the Hotar is called *Ahāra*, and the response of the Adhvaryu *Pratigāra*. See As'val. S'r. S. 5, 9, where the following rules re-

the address (*Nivid*) <sup>2</sup> is the *Kshatram* (royal power), and the hymn (*sūkta*) are the subjects (*vis*). By repeating (first) the call *s'ōm-āvom* (representing the Brahma), and then setting forth the titles (representing the royal power), the Hotar joins subsequently the *Kshatram* to the Brahma. By repeating the *Nivid* before he recites the hymn, he joins subsequently the subjects to the *Kshatram*, the *Kshatram* being the *Nivid*, and the hymn the subjects.

Should the Hotar wish to deprive the sacrificer of his *Kshatram*, he has only to put in the midst of

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garding the repetition of the *Aháva*, by which the *Adhvaryu* is informed that the Hotar is about to repeat his recitation, are given: एष आहावः प्रातःस्वने श्लादिषु पर्यायप्रभृतीनां च संच-  
चातः श्लर्ण तेन चोपसंतानः: this *Aháva* (the call *s'ōmśāvom* with a loud voice by the Hotar) takes place at the commencement of the *Shastras* at the morning libation, and at the beginning of the several parts of the *Shastras* (as in those of the *Pra-uga Shastri*), and everywhere (at all *Shastras*) within the *Shasha* of which it forms an integral part. The first syllable श्लर्ण is always *pluta*, i. e. spoken with three moras, and also the *om* (*pranava*) at the end. In the *Prayogas* it is thus written : श्लर्णैसावारैम्. At the midday libation the *aháva* is preceded by the word अध्यर्थी *Adhvaryu* (Asv. Sr. 8, 5, 14), which is wanting at the morning libation. At the evening libation there is another modification of the *aháva*, viz. अध्यर्थी श्लाश्वेचवाम् the syllable *s'o* being repeated twice. This *aháva* is regarded as a matter of great importance, and required at the beginning of all *Shastras*, be they recited by the Hotar, or the *Maitravaruna*, or *Brahmanachhansi* or the *Achhavaka*. (See 3, 12.)

<sup>2</sup> The *Nivid* is an address either to a single deity or to a class of deities, inviting them to enjoy the Soma libation which had been prepared for them. It generally contains the enumeration of the titles and the qualities of the respective deities. Its proper place is only in the midday and evening libations. All the *Nivids* for these libations are given in full in the *Sāṅkhlayana Sr. S. 8, 16-23*. The twelve formulas addressed to Agni which are enumerated in 2, 34, are properly speaking no *Nivid*, but only a *Purorek*, i. e. a mere preliminary address. They are actually called so in 2, 40. We find the word also in the *Zend Avesta* in the verbal form : *nirādayēm* i. e. I address my prayer to such and such beings (which are then mentioned).

the Nivid the hymn. By doing so, he deprives him of his Kshatram.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, &c.) he has only to put in the midst of the hymn the Nivid. By doing so he deprives the sacrificer of his subjects.

But should he wish to perform the sacrifice in such a way as to keep the sacrificer in the proper possession of all he had (*Brahma, Kshatra, or Vis'*)<sup>3</sup> then he must first repeat the *âhâva*, (*s'omâsvam*), then the *âvul*, and (lastly) the *sûkta* (hymn). This is the proper performance for all (the three castes).

Prajapati was in the beginning only one (not distinguished from the world). He felt a desire of creating beings) and (thus) multiplying himself. (Therefore) he underwent austerities, and remained silent. After a year had elapsed, he uttered twelve times (words) which constitute the Nivid of twelve sentences. After this Nivid had been pronounced, all creatures were produced.

(That the world had been created by means of the Nivid) this saw (also) a Rishi (*Kutsa* by name) when repeating the following verse in which there is an allusion to it: *sa pûrvayâ nividâ* (1, 96, 2), i. e. "he (Agni) 'created through the first Nivid, through the praise 'of life in songs, all the creatures of the Manus, ' (regents of large periods of time); through his lustre "shining everywhere (he made) the heavens and "water; the gods (priests) kept Agni (back on "earth), the giver of treasures."

This is the reason that the Hotar gets offspring, when he puts the Nivid before the hymn (*sûkta*). He who has such a knowledge is blessed with children and cattle.

[That is to say, if he does not wish to deprive one of the royal caste of his nobility, or a Vais'ya of his caste.]

## 34.

(*The several words of the Nivid are explained*).

The Hotar repeats : *Agnir deveddhah*,<sup>4</sup> i. e. Agni lighted by the gods. The Agni lighted by the gods is that Agni (in heaven); for the gods kindled him. By these words he (the Hotar) has command over that Agni in that world (the fire in heaven).

The Hotar repeats : *Agnir maniddhah*, i. e. Agni lighted by men. The Agni lighted by men is this one (on earth); for men lighted him. Thus he has command over Agni who is in this world (on earth).

The Hotar repeats : *Agnih sushamit*, i. e. Agni who lights well. This is Vâyu. For Vâyu lights himself through himself and all that exists. Thus he has command over Vâyu in the airy region.

He repeats : *hotâ devaritah*, i. e. the Hotar chosen by the gods. The Hotar chosen by the gods is that Agni (in heaven). For he is everywhere chosen by the gods. Thus he has command over him in that world (heaven).

He repeats : *hotâ manurritah*, i. e. the Hotar chosen by men. The Hotar chosen by men is this Agni (on earth). For this Agni is everywhere chosen by men. Thus the Hotar has command over Agni in this world.

He repeats : *prajîr yajñânâm*, i. e. the carrier of sacrifices. Vâyu is the carrier of sacrifices. For when he blows (*prânuîi*), then the sacrifice exists, and consequently the *Agnihotram*. Thus he has command over Vayu in the airy region.

<sup>4</sup> The address to Agni at the Dars'apûrnâmsa-ishî after the name of the chief patriarchs (*pravara*) of the sacrificer's family have been pronounced is just like this one mentioned here, which is required in the Ajya Shastra. See As'val. S'r. S. 1, 3.

He repeats : *rathir adhrarāñām*, i. e. proprietor of the carriage laden with offerings. The proprietor of the carriage laden with offerings is that one (Agni in heaven, Aditya). For he moves to his place (to which he wishes to go) just as one who has a carriage. Thus the Hotar has command over him (Agni) in this world.

He repeats : *atúrto hotā*, i. e. the Hotar who is not to be overcome. This Agni (the Agni on earth) is the Hotar who is not to be overcome. None can come across his way. Thus the Hotar has command over Agni in this world (on earth).

He repeats : *tív̄ uir hayáraṭ*, i. e. the runner who carries the offerings. Vāyu is the runner who carries the offerings. For Vāyu runs in an instant through the whole universe ; he carries the offerings to the gods. Thus he has command over Vāyu in the airy region.

He repeats : *â devo devân rakshat*, i. e. may the god bring hither the gods. That god (Agni in heaven) is it who brings hither the gods. Thus he has command over that (Agni) in that world.

He repeats : *yakshad agnir dero derâñ*, i. e. may Agni the god repeat the sacrificial mantras addressed to the gods. This Agni is it who repeats the sacrificial mantras addressed to the gods. Thus he has command over Agni in this world.

He repeats : *so athrâñ harati jâtaredâḥ*, i. e. may Jâtavedâs (Agni) prepare the sacred food. Vāyu is Jâtavedâs. Vāyu makes the whole universe. Thus he has command over Vāyu in the airy region.

### 35.

(*On the recitation of the Síkta of the Ajya Shastra.*  
*The peculiar recitation of the first verse represents copulation.*)

(When the Hotar repeats) the (seven) Anushtubh verses : *pra vo devâya ugnaye* (3, 13), he separates

the first pada (from the second one). For a female dilates her thighs (at the time of coitus). He joins the two last padas (when repeating the hymn). For a male contracts his thighs (at the time of coitus). This (represents) copulation. Thus he performs the act of copulation (in a mystical way) at the very beginning of the recitation (of the Ajya Shastra) in order to produce offspring and cattle for the sacrificer). He who has such a knowledge is blessed with the production of offspring and cattle.

By separating the two first padas when repeating (this hymn) he thus makes the hindpart of the weapon (represented by the Ajya Shastra) very thick, and by joining the two latter padas (of the hymn) he makes its forepart thin. (The same is the case with) an iron club or with an axe (that is to say, the forepart, the shaft is thin, and the (iron) part of them thick). Thus he strikes a blow with the weapon at his enemy and adversary. Whatever (enemy) of his is to be put down, this weapon will accomplish it.

## 36.

(*Why the Hotri priests repair to the Dhishnyas or fire places, stretching a straight line from the Agnidhra hearth. On the name of the Ajya Shastra. The Shastra of the Achhārāka belongs to Indra Agni.*)

The Devas and the Asuras were fighting in these worlds. The Devas had made the Sadas (sitting place) of the priests (on the right side of the Uttara Vedi) their residence. But the Asuras turned them out of it. They then repaired to the Agnidhra <sup>5</sup> hearth (on the left of the Uttara Vedi). Thence they were

<sup>5</sup> The legend is here related in order to account for the fact, that the priests when performing the shastras, leave their usual sitting place near the Mājātya fire and take their seats (*dhushnya*) near the Agnidhra fire.

not conquered by the Asuras. Therefore the priests take their seats near the Agnîdhra, and not in the Sadas. For when sitting near the *Agnîdhra*, they are held (from *dhṛi* to hold). Thence that hearth is called Agnîdhra.

The Asuras extinguished the fires of the sitting place of the Devas. But the Devas took the fires (which they required) for their sitting places<sup>6</sup> from the Agnîdhra. By means of them they defeated the Asuras and Rakshas, and drove them out. Thence the sacrificers, by taking out the different fires (required) from the Agnîdhra, defeat the Asuras and Rakshas and turn them out.

They conquered (*ajayanta*) by means of the (four) Ajya Shastras at the morning libation and entered (the place) which they had conquered. Thence the name *ājya* (from *jī* to conquer, and *ā-yā* to come near, enter).

Among the bodies of the minor Hotri priests (Maitrâvaraṇa, Brâhmaṇâchhânsî, and Achhâvâka) that of the Achhâvâka was missing when they conquered and entered (the place); for in his body Agni and Indra had taken up their abode. Agni and Indra are of all the gods the strongest, mightiest, defeating best (the enemies), the most excellent, saving best (their friends). Thence the Shâstra of the Achhâvâka<sup>7</sup> at the morning libation belongs to

<sup>6</sup> The places to which the Brâhmanam alludes are the so-called *Dhishnyas*, extending in a straight line from the Mârjali to the Agnîdhra fire. They are eight in number, all occupied by the so-called Hotri priests in the following order, commencing from the Mârjali fire: Maitrâvaraṇa, Hotar, Brâhmaṇâchhânsî, Potar, Neshtar, Achhâvâka, and Agnid. Before each of these priests there is a small earthen ring, in which sand, dust, &c. is thrown and a little fire lighted on it for the protection of the Houii priest who stands near it. See Mahidhara's commentary on the Vâjasaneyâ Sûñhitâ, p. 151-52 ed. Weber, and the Katiyâ Sûtras 8, 6, 16-23. (p. 708-10 ed. Weber).

<sup>7</sup> The Shâstra of the Achhâvâka consists of a hymn addressed to Indrâgni, viz. *indrâgnî ā gatam* (3, 12).

Indra and Agni (whilst in those of the other Hotri priests Agni alone is praised). For Indra and Agni took their abode in his (the Achhâvâka's) body. Thence the other Hotri priests walk first to their sitting places, and last comes the Achhâvâka. For he who is behind, is missing ; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Bahvîricha<sup>8</sup> Brâhmaṇa to repeat the Achhâvâka Shastra, for only then (if be strong) his (the priest's) body will not be missing.

## 37.

(On the meaning of the Ajya and Pra-uga Shastras.  
How they correspond with their respective Stotras.  
On the Yâjyâ of the Hotar.)

The sacrifice is the carriage of the gods. The Ajya and Pra-uga Shastras are the two reins between (the carriage and the horses). By repeating the Ajya Shastra after the Pavamânah Stotra (has been sung by the Sâma singers), and the Pra-uga after the Ajya Stotra,<sup>9</sup> the Hotar holds asunder the reins of the carriage of the gods in order to prevent it from being broken to pieces. In imitation thereof charioteers hold asunder the reins of human carriages. Neither the divine nor the human carriage of him who has such a knowledge will be broken.

They (the theologians) ask : how does the Ajya Shastra of the Hotar, which belongs to Agni, correspond with the Pavamânya verses (for the fermentation of the Soma juice) which are chanted by the Sâma singers, (the rule being) that the Shastra

<sup>8</sup> This means a *Rigredi*, i. e. a repeater of the mantras, of which the Rigveda Sañhitâ is made up.

<sup>9</sup> Each Shastram or recitation of one of the Hotri priests presupposes a Stotram, or performance of the Sâma singers. There are always as many Shastras as there are Stotras.

should be just like the Stotra ?<sup>10</sup> (The answer is :) Agni is *pavamānah*, i. e. purifying, as even a Rishi (already) said : *Agnir rishih pavamānah* (9, 66., 20). The Ajya Shastra which begins with verses addressed to Agni, thus corresponds with the Pavamānya verses of the Stotra (for Agni is also *pavamānah*).

They ask : Why is the Stotram of the Sâma singers in the Gâyatrî, and the Ajya Shastra of the Hotar in the Anushtubh metre, (the rule being) that the Stotram must be like the Shastram (i. e. both must be of the same metre) ? He ought to answer : one ought to look only to the total. There are seven verses, (i. e. the hymn of the Ajya Shastra) in the Anushtubh metre ; by repeating the first and last verses thrice, the number is brought to eleven ; as the twelfth verse the Yajyâ in the Virât metre is to be counted, for the metres are not changed by an excess of one or two syllables.<sup>11</sup> These twelve (Anushtubhs) are equal to sixteen Gâyatrîs. The Shastra being in the Anushtubh metre corresponds with the Gâyatrîs of the Stotram (the metres thus being equalized).

The Yâjyâ mantâ (belonging to the Ajya Shastra of the Hotar) is, *agni indras'cha dâ'susho* (3, 25, 4.) Instead of the regular order *indrâgnî* there is *agni indras'cha* in the Yâjyâ, Agni thus being first ; but this must be so, for these two (deities) did not conquer, as *Indrâgnî*, but they conquered, when being made, *Agnindrâu*. The reason that the Hotar repeats a Yâjyâ verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virât metre, which consists of thirty-three syllables.

<sup>10</sup> There appeared to be an exception to the rule in the fact that the Shastra and the Stotra have not the same deity, the first being addressed to Agni, and the latter to Indra, whilst according to the rule, both Shastra and Stotra ought to refer to one and the same deity.

<sup>11</sup> The Anushtubh has thirty-two syllables, but the Virât thirty-three.

There are thirty-three gods, viz : eight Vasus, eleven Rudras, twelve Adityas, one Prajāpati, and one Vashatkāra. Thus he makes the deities participate in the syllables at the very first recitation (the Ajya Shastra being the first among the twelve recitations of the Soma-day). According to the order of the (thirty-three) syllables, the gods severally (one after the other) drink (the Soma). Thus the deities are satisfied by the vessel holding the gods.<sup>12</sup>

They ask, Why is the Yājyā verse addressed to Agni-Indra, whilst the Ajya Shastra of the Hetar belongs to Agni alone, (the rule being) that the Yājyā verse is to correspond with the Shastra (to which it belongs)? (The answer is) The Agni-Indra-Yājyā is the same with the Indra-Agni one ; and this Shastra belongs to Indra-Agni, as may be seen from the (Aindagnā) Graha (mantra), and the " silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra : *indrāgnī áyatam sutam*<sup>13</sup> (3, 12, 1. Vājasaneyā-Saṁhitā 7, 31), i. e. "Come ye, Indra and Agni ! to the Soma juice, (which is like a) fine cloud. Drink of it, driven by your mind." The " silent praise" is, *bhrūr agnār jyotir jyotir agnur, indro jyotir bhruo jyotir indrah ; sūryo jyotir jyoth svah suryah.* Thus the Yājyā verse is in accordance with the Shastram.

### 38.

(*The Japa which is repeated before the libations from the Dvideratya Gravas are given. Its several sentences explained.*)

The *Japa*<sup>14</sup> which the Hoṭar mutters, is the seed.

<sup>12</sup> This mystical *derupātra*, i. e. vessel holding the gods, is here the Yājyā verse in the Virat metre.

<sup>13</sup> This is the Yājyā mantra which is repeated by the Achhāvika.

<sup>14</sup> This *Japa* or mandible utterance of words is the very commencement of the Ajya Shastra. It is given in full, As'val. S'r. S. 5, 9.

The effusion of seed is inaudible ; so is the Japa. It is, as it were, the effusion of the seed.

He mutters the Japa before the call, *s'omśāvom*. For all that is repeated after the call, *s'omśāvom*, forms part of the Shastra. The Hotar addresses this call (*s'omśārom*) to the Adhvaryu when the latter with his face turned away is lying prostrate on the earth (using the two hands as his two forelegs like beasts). For four-footed beings (animals) emit their sperms (at the time of copulation) having turned their faces away from one another. He (the Adhvaryu) then stands upright on his two legs. For two-footed beings (men) emit their sperms when facing one another in a straight line.

(The several sentences of the Japa are now explained).

He mutters, *pītā mātāis'rā*. The breath is *pītā* (father), and the breath is *mātaris'rā*; the breath is seed.

Just the Adhvaryu is called upon by the Hotar to turn away his face with the words: पराड अध्वर्यु ए. ए. Away, Adhvaryu ! Then he commences the *Japa* with the words : *su-mat*, &c. (see 2, 24).

We here give the whole of it :

सुमयद्गदे पिता सातरिश्चाक्षिद्रा पदा धादक्षिद्रोक्षा कवयः ग्रं-  
त्वेऽमा विश्वविश्वानि ने पद्महस्पतिरक्षा मदानि ग्रंसिष्ठूवागा-  
निश्चायु र्दिश्वमायुः क इदं ग्रंसिष्ठति स इदं ग्रंसिष्ठति.

" May the father Mātarisvan (wind, breath) make the verse without a break ! May the Kavis repeat the recitations without a break ! May Soma, the all-possessing, guide our performances ! May Brihaspati repeat the recitations (and) the joyful choruses ! Vach (speech) is life, she has the whole life. She is life. Who will repeat this (Shastra) ? He (i. e., the Hotar, representing Vāch) will repeat it." From the contents of this *Japa* it is evident, that the Hotar invokes the deities presiding over breath, speech, and literary skill, for a successful recitation of the whole Shastra, to accomplish which is regarded as an arduous task. In one of the sentences of this *Japa* the repeaters are called *kavis*, which appears to have been a more ancient name of the Hotri priests. It is mentioned as qualifying a class of priests in the Zend-Avesta also.

By repeating these words, he (the Hotar) emits the seed (for a spiritual birth).

*Achhidrâ paśā dhâ.*<sup>15</sup> *Achhidrâ*, i. e. without breach, is seed. Thence a being which is unbroken (a whole) rises out of the seed.

*Achhidrâ ukthâ kuvayah s'auṁsann.* Those who have learnt by heart (the mantras) are called *havis*. The sentence means: "they produced this unbroken (matter), i. e. the seed."

*Somo vis'ravid—saṁs'ishat.* Brihaspati is Brahma, the Soma who is praised by the singers, is the Kshatram. The *nithâni* and *ukthâ madâni* are the Shastras. By repeating this sentence the Hotar recites his Shastras, instigated (*prasuta*) by the divine Brahma and by the divine Kshatra. Both these (Brihaspati and Soma) preside over the whole creation, whatever exists. For all that the Hotar is doing without being incited by these two (deities) is not done. (Just as) they reprobach one (in common life, when something is done without order, saying) he has done what was not done (not to be done). Of him who has such a knowledge all that is done will be done, and nothing that is done be undone.

*Vâg-âyur.* *Ayuḥ* (life) is breath; seed is breath: the womb is *vâch*. By repeating this sentence he pours the seed into the womb.

*Kaidam-s'aṁsishyati.* *Kah* (who?) is Prajâpati. The meaning of the sentence is, Prajâpati will generate.

### 39.

(*On the meaning of the six members of the "silent praise," and the twelve members of the Puroruk.*

*Why Jâtavedâs is mentioned in the Puroruk. The meaning of the Ajya-sûkta.)*

Having called *s'omâsârom* he recites the "silent praise." This transforms the seed (represented by

<sup>15</sup> *As'val, dhât.*

(ie *Japa*). First the effusion of the seed takes place ; then follows its transformation.

He repeats the "silent praise" without proper articulation of the voice<sup>16</sup> (in order to make its proper words unintelligible even to those who stand nearest), or in the same way the seeds are transformed (going across one another).

He repeats the " silent praise" in six padas<sup>17</sup> (*i. e.* opening six times). For man is six-fold, having six limbs. Thus he produces by transformation the world as six-fold, consisting of six parts.

After having repeated the " silent praise" he repeats the *Puroruk* (Nivid 2, 34). Thus he brings forth (as a birth) the seed which had been transformed. The transformation (of the seed) occurs first ; then follows birth.

He repeats the *Puroruk* with a loud voice. Thus he brings him (the mystical body of the sacrificer) forth with a loud voice (crying).

He repeats it in twelve padas. The year has twelve months ; Prajāpati is the year ; he is the producer of the whole universe. He who is the producer of the whole universe produces also him (the sacrificer) and (provides him) with offspring and cattle for propagation. He who has such a knowledge prospers in offspring and cattle.

He repeats a *Puroruk* addressed to *Jātavedás*<sup>18</sup> (agni), the word *Jātavedás* occurring in the last (eleventh) part (of it).

<sup>15</sup> This is called : *tira ira*, *i. e.* across as it were.

<sup>16</sup> Its six parts are as follows : 1) भूतिरग्निर् देवोऽचोतिर्भुवो 4) चोतिर्द्विद्राम् ; 5) सूर्योऽचोतिर् 6) चोतिः सूर्याम्. See As'val. Sr. 6. 5, 8. Properly speaking, the "silent praise" consists only of three padas. See Ait. Br. 2, 31.

<sup>17</sup> This refers to the last pada of the *Puroruk* or *Nivid*, where Agni is mentioned by the name of *Jatavedás*. See 2, 34.

They ask, Why do they repeat at the morning libation a Puroruk addressed to Jâtavedâs, where this deity has its proper place at the evening libation? (The answer is) Jâtavedâs is life. For he knows (veda) all that are born. As many as he knows are born, (*jâtânâm*) so many (only) exist.<sup>19</sup> He could those exist of whom he does not know (that they are born?) Whosoever (what sacrificer) knows that he himself is made a new man (by means of the Ajya Shastra), he has a good knowledge.

He repeats (the hymn), *pra vo derâya Agni* (3, 13).<sup>20</sup> (The word) *pra* means *prâna* (life). If all these beings move only after having been endowed with *prâna*. Thus the Hotar produces the *prâna* (for the sacrificer), and makes it ready (for use).

He repeats, *diidrâvîsum apâryam* (3, 13, 5). For the mind has become shining (*diidrâya*), as nothing exists anterior (*apâryam*) to the mind. He produces the mind (of the sacrificer), and makes it (ready for use).

He repeats, *sa nah s'armâni vîtaye* (4). *Vâch s'arma* (refuge). For they say about one who repeating with his speech (the words of another) "have stopped his talkativeness (*s'armavat*)."<sup>22</sup> I

<sup>19</sup> This is an explanation of the name "Jâtavedâs."

<sup>20</sup> This is the Ajya-sûkta, the chief part of the Ajya-shastra.

<sup>21</sup> Though in the Sûkta the fifth verse, it is the second, if the hymn is used as the principal part of the Ajya Shastra.

<sup>22</sup> The words शर्मवदाच्चाभायांसि are no doubt an idiomatic phrase of the ancient Sanscrit, the exact meaning of which it is impossible to determine. Sayana explains it in the following way  
अस्ते गुरोक्तार्थस्य सम्बन्धनुवादि शिष्याय शर्मवत् सुखयुक्तजीवं संपद्धं। यस्तास्तत्साव। हे शिष्य भायांसि समन्वतो नियतोऽस्ते। The irregular form अस्ता instead of अस्ते he takes a Vedic anomaly. The phrase, he further adds, is applied in common life when one speech is stopped. The author of the Brâhmaṇa adduces this phrase only in illustration of the supposed identity of *Vâch* with *S'arma*.

Repeating this verse the Hotar produces speech (in the sacrificer), and makes it ready (for use).

He repeats, *uta no brahman* (6). Brahma is the sense of hearing. For by means of the ear one hears the Brahma;<sup>23</sup> Brahma is placed in the ear. By repeating this verse he produces (in the sacrificer) the sense of hearing, and makes it ready (for use).

He repeats, *sa yantâ vipra* (3). The air exhaled Yantâ, i. e. restrainer. For the air inhaled (*pâna*) held back by the air exhaled (*apâna*), and does (consequently) not turn away. By repeating this verse he produces the *apâna* (in the sacrificer), and makes it ready (for use).

He repeats, *ritâvâ yasya rodasi* (2). *Rita* i. e. true the eye. For if two men have a dispute with one other (about anything), they believe him who says, "I have seen it by the exertion of (my own) eyes." By repeating this verse he produces the eye (in the sacrificer), and makes it ready (for use).

With the verse, *nî no râswa* (7), he concludes the whole (man) "endowed with thousand-fold gifts, with offspring, and thriving well,"<sup>24</sup> is the *âtma* (soul). By repeating this verse he thus produces the soul as the aggregate man, and makes it ready (for use).

He repeats a Yâjyâ mantra. The *Yâjyâ* is a gift, retribution, and fortune. By repeating it, he makes in (the sacrificer) a pure (goddess) of fortune<sup>25</sup> and prepares her for assisting him.

He who has such a knowledge merges into the metres, after having been identified with the metres,

<sup>23</sup> Say, takes it in the sense of *Veda*, which appears to be the best interpretation, if the word is restricted to the Mantras.

<sup>24</sup> These are words of the Mantra.

<sup>25</sup> The word *lakshmi* here evidently expresses the idea of "destiny" general.

the deities, the Brahma, and immortality. [ who thus knows how to become identified w metres, &c. has (certainly) a good knowledge; is beyond the soul and beyond any deity, (i. e. t knowledge is of higher value than the soul, or a god).

## 41.

## •(The meaning of the several verses of the Ajya Sûkti

He repeats the "silent praise" in six padas. There are six seasons. By doing so he makes t seasons and enters them.

He repeats the Puroruk in twelve padas. Th are twelve months. By doing so he makes t months and enters them.

He repeats, *pra vo derâya*<sup>26</sup> (3, 13). *Pra* is t air. For all beings go after air. By repeating th verse he makes the air and enters it.

He repeats, *diduâmsam*. The sun is *didu* nothing is earlier<sup>27</sup> than the sun. By repeating th verse he makes the sun and enters it.

He repeats, *sa uah s'urmâni ritaye*. *S'urma* (places of refuge) means Agni. He gives nourish ment. By repeating this verse he makes Agni at enters Agni.

He repeats, *uta no brahman*. The moon is Brahma. By repeating this verse he makes the moon an enters her.

He repeats, *sa yantâ*. Vâyu is *yantâ* (the strainer); for by Vâyu (wind) the universe is kept up, who prevents the air from gathering in the atmosphere only. By repeating this verse he makes Vâyu and enters him.

<sup>26</sup> The Ajya-sûkta (3, 13), which has been explained in the preceding chapter, is here explained again.

<sup>27</sup> This is an explanation of the term *aptîrvyam* in the verse question.

He repeats, *ritāvā yasya rodasi*. Heaven and earth are the two *rodas*. Thus he makes heaven and earth and enters them.

He concludes with the verse, *nū no rāsva*. The year is a whole with thousand-fold gifts, produces, and well-being. Thus he makes the year as a whole and enters it.

He repeats a Yâjyâ mantra. The Yâjyâ is rain, (and rain is) lightning. For lightning (produces) rain, and rain gives food. Thus he makes lightning and enters it. He who has such a knowledge becomes identified with (all) these things<sup>28</sup> and with the deities.

<sup>28</sup> Such as the seasons, months, Agni, &c., which are severally mentioned in this paragraph.

## THIRD BOOK.

### FIRST CHAPTER

(*The Pra-uga Shastra. Vashatkhâra. The Nivids.*)

(*The Pra-uga Shastra.*)<sup>1</sup>

#### 1.

(*The deities of the Pra-uga Shastra.*)

The Pra-uga Shastra is the recitation appropriate to the Soma offerings from the Grahas. Nine<sup>2</sup> of the Grahas are taken at the morning. With nine

<sup>1</sup> The Pra-uga Shastra is the most peculiar of all the recitations by the Hotar on the day of the Soma fast; for it comprises a large number of deities, divided into regular sections, than any other one and has neither a proper Nivid, nor Pragâthas, nor Dhâiyas, nor Sûktas, as we constantly find at the Shastras of the midday and evening libations. It consists only of the verses in seven sections, mentioned in the Rigveda-Samîpta (1, 2-3). Each section is preceded by a so-called Puroruk, along with the Ahâva. Before the Puroruk of the first section there are, besides, the Hiñkâra and the three great words required. I here write these introductory words in the same order in which they are repeated by the Hotri-priests up to the present day: हि भूमुखः सरोद् श्रोद् सावोद् वायुरग्नेगा यज्ञप्रोः साकग्न नसा यज्ञं। शिवो नियुद्रिः शिवाभेदं वायवायाहि० (see 1, 2, 1-  
<sup>2</sup>. May Vâyu who walks first, be the enjoyer of the sacrifice, even with his mind to the sacrifice; (may he come) the happy with the happy crowd! Om! Come, O Vâyu, &c.

The Puroruk of the second triplet, (1, 2, 4-6), which is addressed to Indravâyn, is:

श्रोद् सावोद् विरण्यवर्तनी नरा देवा पती अभिष्ठे। वायुश्चेदं  
सुमखोद् मिंद्रवायू इमे सुताऽ॒ i. e. the two divine men who come  
golden paths, the two masters (who are) for protection, Indra and Vayu, the happy ones, &c.

verses forming the Bahish-pavamâna chant,<sup>3</sup> they are praised by singers. After the singers have finished

Purush of the third triplet, which is addressed to Mitra-Varuna (1, 2, 7-9):

Part of the fourth triplet, which is addressed to the As'vin, (1, 3, 1-3):

ग्रां॑० देवा अधर्युं आगतं रथेन सूर्यलच्चाः । मध्वा यज्ञं सम-  
जाधोऽसाश्रिना यज्वरो ॥ Ye two divine Adhvaryus whose skin is  
sun-like, come up with (your) carriage; may ye anoint the sacrifice  
with honey !

Purornuk before the fifth triplet, which is addressed to Indra (1, 3, 4-6);

ग्रं० इदं उक्थेभिर्दियो वाजानांच वाजपतिः । ईरिवं सुतानं मखोऽमिन्द्राधाहि० Indra who is most stimulated (to action) through the recitations (of the Hotris), and is the lord of booty, he with his two yellow horses, the friend of the Soma dions.

Puroruk before the sixth triplet, which is addressed to the Vis've Devah (1, 3, 7-9):

ॐ ७ ० विश्वान्देवाहवामहे ३ स्त्रियजे सुपेरमः । तद्भव्यज्ञमागमन्-  
देवामो देवा धिया । जुषाणा अधरे सदो ये यज्ञस्य तनक्षतः  
निय आ सेसापीतयोऽमोमामश्च ॥ We call all the gods the well adorned  
to this sacrifice; may these gods come to this sacrifice with  
favourable acceptance, favourably accepting the seat (prepared for them)  
at the preparation (by cooking) of the self-making sacrifice (*i.e.*  
of the sacrificial personage whose body is always restored by  
itself, when the sacrificial rites are performed), (may) all (come) to  
drink the Soma !

Parounk before the seventh triplet, which is addressed to Sarasvati (1, 3, 10-12).

श्रीं॒ वाचमहं देवीं वाचात्मिन्यज्ञे सुपेशमा सरसतोऽवामहे-  
तावका० I invoke the goddess of Speech with my excellent speech  
at this sacrifice; we invoke Sarasvati, &c. (Santa-hūnta)

<sup>2</sup> The nine Grahas here alluded to are the Upāṁśu, Antaryāma, Vayava, Andhravāyava, Maitravāyava, As'vina, S'ukra, Maithis Agneyana. The libations from these nine Grahas belong to the Bahish-प्रवाना Stotra, and the Pātra-shatra.

<sup>3</sup> See page 120.

their chant, the Adhvaryu takes the tenth Graha (of the Asvins); the sound “*him*” uttered by singer when chanting the other verses, counts as the tenth part. Thus, an equality<sup>4</sup> of the Grahas and verses of the chant is obtained.

The Hotar repeats a triplet addressed to Vâyu (1, 2, 1-3). By this the Vâyu graha is celebrated. He repeats a triplet addressed to Indra-Vâyu (1, 2, 4-6). By this the Indra-Vâyu graha is celebrated. He repeats a triplet addressed to Mitra-Varuna. By this the Mitra-Varuna graha is celebrated. He repeats a triplet addressed to the Asvins (1, 3, 1-3). By this the Asvin graha is celebrated. He repeats a triplet addressed to Indra (1, 3, 4-6). By this the S'ukra and Manthi graha are celebrated. He repeats a triplet addressed to the Vis've Devâh (1, 3, 7-9). By this the Agrayana graha is celebrated. He repeats a triplet addressed to Sarasvatî (1, 3, 10-12), though there is no Sarasvatî graha (no such vessel as in the other cases). Sarasvatî is Speech. Whatever grahas are taken by means of Speech (under recital of a mantra) all these are celebrated by means of Shastras. He who has such a knowledge gets (thus) celebrated (all his Grahas).

## 2.

*(On the meaning of the several parts of the Pra-uga Shastra.)*

By means of the Pra-uga Shastra one obtains food. In (each part of) the Pra-uga Shastra, there is always another deity praised, and (thus) always another being celebrated. He who has such a knowledge

<sup>4</sup> The expression in the original is, *so sâ sammâ*, no doubt an idiomatical expression, implying “this and that is the same.”

keeps different kinds of food in his Grahas.<sup>5</sup> The Pra-uga Shastra is, as it were, most intimately connected with the sacrificer. Thence they say, the greatest attention is to be paid to it by the sacrificer. For by means of it the Hotar makes him (his new body) ready.

He repeats a triplet addressed to Vâyu, because they say, life is Vâyu, seed is life. Seed is first produced (in the body) before a man is produced (out of it). By repeating a triplet addressed to Vâyu, the Hotar makes the *prâna* (air inhaled) of the sacrificer.

He repeats a triplet, addressed to Indra and Vâyu. Where there is *prâna* (air inhaled), there is *apâna* (air exhaled). By repeating a triplet, addressed to Indra and Vâyu, he thus makes the *prâna* and *apâna* of the sacrificer.

He repeats a triplet, addressed to Mitra-Varuña. That is done, because they say, the eye is first produced when a human being is being called into existence. By repeating a triplet, addressed to Mitra-Varuña, he thus makes eyes to the sacrificer.

He repeats a triplet, addressed to the As'vins. Because parents say in their conversations about a child when it is born, "it has the desire of listening (to us); it is very attentive." By repeating a triplet, addressed to the As'vins, he makes to the sacrificer the sense of hearing.

He repeats a triplet, addressed to Indra. Because parents say in their conversations about a child when it is born, "it endeavours to raise its neck, then its head." By repeating a triplet, addressed to Indra, he makes to the sacrificer, strength.

He repeats a triplet, addressed to Vis've Devâh. Because a child when it is born, uses hands and feet

<sup>5</sup> The whole Pra-uga is intended for providing the sacrificer with food. A variety in food is produced by changing the deities in every part of the Shastra.

after (it has been able to use the eye, ear, and to raise its neck). The limbs (for they are many) belong to the Vis've Devâh, i.e. All Gods. By repeating a triplet, addressed to the Vis've Devâh, he thus makes the limbs to the sacrificer.

He repeats a triplet, addressed to Sarasvatî. Because Speech enters the child, when it is born, last Sarasvatî is speech. By repeating a triplet, addressed to Sarasvatî, he thus makes speech to the sacrificer.

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotri priests repeat the recitations (Shastras) are, though already born (from their mother), born again from all those deities, from all the recitations (Shastras), from all the metres, from all the triplets of the Pra-uga Shastra, from all the libations.

### 3.

(*The Hotar has it in his power to deprive the sacrificer of his life, &c. by not repeating the several parts of the Pra-uga Shastra in the proper way.*)

This Pra-uga Shastra represents the vital airs. The Hotar addresses this recitation to seven deities. For there are seven vital airs in the head. By doing so the Hotar places the vital airs in the head (of the sacrificer).

There is the question asked, Whether the Hotar might be able to produce woe as well as happiness to the sacrificer? (The answer is) He who might be the Hotar of the sacrificer at that time (when the Pra-uga Shastra is to be repeated) can do with him what he pleases. If he think, "I will separate him from his vital airs," he need only repeat the triplet addressed to Vâyu confusedly, or forego a pada, by which means the (several parts of the) triplet become con-

fused. In this manner he separates him (the sacrificer) whom he wishes so to separate, from his vital airs.

Should he think, "I will separate him from his *prâna* and *apâna*," he need only repeat the triplet addressed to Indra-Vâyu confusedly or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his *prâna* and *apâna*.

Should he think, "I will separate the sacrificer from his eye," he need only repeat the triplet addressed to Mitra-Varuña confusedly, or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his eye.

Should he think, "I will separate him from the sense of hearing," he need only repeat the triplet addressed to the As'vins confusedly, or forego a pada. In this way the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from the sense of hearing.

Should he think, "I will separate him from his strength," he need only repeat the triplet addressed to Indra confusedly, or forego a pada. In this way the triplet becomes confused, and he separates him whom he wishes so to separate, from his strength.

Should he think, "I will separate him from his limbs," he need only repeat the triplet addressed to the Vis'v'e Devah confusedly, or forego a pada. In this way the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from his limbs.

Should he think, "I will separate him from his speech," he need only repeat the triplet addressed to *vasati* confusedly or forego a pada. In this way the triplet becomes confused, and he separates the

sacrificer, whom he wishes so to separate, from his speech.

Should he think, "I will keep him joined with all his limbs and his soul," he ought to repeat the triplet, as it was first told (to him by his master) the right way. Thus he keeps him joined with his limbs and his whole soul. He who has such knowledge remains joined with all his limbs and the whole soul.

#### 4.

(*All the deities of the Pra-uga Shastra are said to be forms of Agni.*)

They ask, How (can it be accounted for) that the verses addressed to Agni which the Sâma singer chant,<sup>6</sup> are celebrated by a recitation of the Hotî commencing with a verse addressed to Vâyu, (the rule being) that the Shastra exactly corresponds to the Stotra ? (The answer is) Those deities are only the bodies of Agni. When Agni is blazing up, as were, that is his Vâyu (wind) form. Thus he celebrates by means of this (Vâyu form) that (Agni form).

Divided into two halves, the fire burns. Indra and Vâyu are two. That is his Indra-Vâyu form. Thus he celebrates by means of this (Indra-Vayu form) that (Agni form).

It moves up and down (when being lighted and extinguished); this is his Mitra-Varuña form. Thus he celebrates by means of this (Mitra-Varun form) that (Agni form).

<sup>6</sup> The recitation of the Pra-uga Shastra is preceded by the singing of the so-called *Ajya-stotra*: *agnâ âyâhi vitaye* (Sâma-veda 2, 10, 12). The deity of it is Agni, whilst the deities of the Pra-uga Shastra to which it is said to stand in connection, are different.

The dangerous touch<sup>7</sup> of Agni is his Varuṇa form. His Mitra form is (shown in the fact) that men who make friends with him may sit near him though his touch be dangerous. Thus he celebrates by means of these (Mitra and Varuṇa forms) that (Agni form).

His As'vina form is that they produce him by friction through two arms and two wooden sticks, the As'vins being two. Thus he celebrates by means of this (As'vina form) that (Agni form).

That he burns with a loud crackling voice, imitating the sound *bababâ* as it were, on account of which all beings flee trembling from him, this is his Indra form. Thus the Hotar celebrates by means of the (Indra form) that (Agni form).

That they divide him into many parts (when taking fire from the hearth) though he is only one, this is his Vis've Devâḥ form. Thus the Hotar celebrates by means of this (Vis've Devâḥ form) that (Agni form).

That he burns with a roaring noise, uttering speech, as it were, this is his Sarasvatî form. Thus the Hotar celebrates by means of this (Sarasvatî form) that (Agni form).

In this way the triplet of the Sâma singers<sup>8</sup> becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Shastra) with a verse addressed to Vâyu.

Having repeated the Shastra addressed to all the gods<sup>9</sup> (*Pra-uga*), he recites a Yâjyâ mantra addressed

<sup>7</sup> *Ghora-sams pars'a*. See the Kaushitaki Brâhmaṇam I, 1, where gñi says : अहं धारसंस्यग्नतमोऽसि.

<sup>8</sup> The Ajya Stotra, see note 1. It consists of three verses.

<sup>9</sup> The Pra-uga Shastra is here called *vais'raderam*, i. e. belonging to all the gods, on account of the large number of deities comprising the Vis've Devâḥ contained in it.

to the Vis've Devâh (all gods) : *vis'vebhik son madhvagna* (1, 14, 10). Thus he satisfies all dei giving to each his due share.

## 5.

(*On the Vashaṭkâra and Anuvashaṭkâra.*)

The Vashaṭkâra<sup>10</sup> (the formula *vaushat!*) is drinking vessel of the gods. By making the Vashkâra the Hotar satisfies the deities with (presenting a drinking vessel).

He makes the Anuvashaṭkâra (the formula “A! eat!”). In this way he satisfies the deities repeatedly placing before them the Vashaṭ (representing the drinking vessel), just as men pl before their horses or cows repeatedly grass, wa &c.<sup>11</sup>

They ask, Why do they sacrifice in the sa Agni (the Agni of the Uttarâ Vedi) where they die before, and make the Vashaṭkâra there, when sitting near the Dhishnya<sup>12</sup> fires (after having left the place near the Uttarâ Vedi)? (The answer is) By making the Anuvashaṭkâra “Agni, taste the Soma!” he makes there the Vashaṭkâra and pleases the Dhishnya.

They ask, Which is the Svishtakrit portion of the Soma at those offerings,<sup>13</sup> of which the priest tastes without having finished them, and without making the Anuvashaṭkâra? (The answer is) By repeating the Anuvashaṭkâra (when repeating the Yâjyas of the Shastras), “Agni, taste the Soma!” they (compl

<sup>10</sup> The paragraphs from 5, 8, are found also with very little change and a few omissions in the Gopatha Brâhmanam 3, 1,—5. Both evidently come from one source only.

<sup>11</sup> This is the full meaning of पुनरभ्याकार as explained by Sâyaṇi.

<sup>12</sup> See above.

<sup>13</sup> These are the *dvidevatya grahas*, see 2.

the ceremony and) drink from the Soma juice after the completion (of the ceremony).<sup>14</sup> This very (Anuvashatkâra) is the Svishtakrit portion of the Soma. Thence he makes the Vashaṭkâra (and Anuvashatkâra).

## 6.

(On the meaning of the Vashaṭkâra and its different parts).

The Vashaṭkâra is a weapon. If one has an enemy (and wishes to destroy him) one has only to think of him when making the Vashaṭkâra in order to strike him a blow with a weapon (in the form of the Vashaṭkâra).

The word *shat* (six) is contained in the formula *vau-shat*<sup>15</sup> (the so-called Vashaṭkâra). There are six seasons. Thus he makes the seasons and establishes them. To him who is established in the seasons becomes afterwards (also) established in all other things. He who has such a knowledge obtains a firm footing.

Hiranyâdan, the son of Beda, said about this (the Vashaṭkâra) as follows : 'By this part *shat* (six) of the formula *vau-shat*) the Hotar establishes these six (things). The sky rests on the air ; the air on the earth ; the earth on the waters ; the waters

<sup>14</sup> The priests are not allowed to eat from the sacrificial food, or drink of the Soma, before all the ceremonies pertaining to the offerings to the gods are completed. The Svishtakrit ceremony is regarded as the completion of the principal rites attending any oblation given to the gods. At this ceremony the Anuvashatkâra does not take place. After it is completed the priests are allowed to eat the remainder of the food or drink the remaining juice.

<sup>15</sup> The etymology which is here given of the word *vau-shat* is of course quite fanciful. It is only a very much lengthened pronunciation of a conjunctive form *vokshat* of the root *vah* to carry, meaning, may be (Agni) carry it (the offering) up. Instead of the singular *oh*, *au* was substituted.

on the reality (*satya*) ; the reality on the Brahm the Brahma on the concentrated heat of meditation (*tapas*). If these places are established, then things are consequently established. He who has such a knowledge has a firm footing.

The part *vā* of the formula *Vaushat* means six seasons. By repeating the *Vashatkāra* the Hot places the sacrificer in the seasons, gives him footing in them. Just as he does unto the gods, the gods do unto him.

## 7.

(*The three kinds of the Vashatkāra : vajra, damachhad, and rikta. In what tone the Vashatkāra is to be repeated. The Hotar can, by not repeating properly, injure the sacrificer.*)

There are three (kinds of the) *Vashatkāra*, *vajra* (weapon), *damachhad* (who covers beings), and *rikta* (empty, void).

It is a *vajra* (weapon) in consequence of its being pronounced with a loud and strong voice by the Hotar. With it he strikes, whenever he pleases, blow to his enemy and adversary who is to be put down by him, in order to put him down. Thence is the weapon, in the form of the *Vashatkāra*, to be used by the sacrificer who has enemies.

It is *dhāmachhad*, i. e. protecting the beings, on account of its being pronounced as an integral part of the verse to which it belongs without omitting any part of it.<sup>16</sup> Children and cattle stand near (this part)

<sup>16</sup> The term in the original is *nirhāñarcha*, i. e. without losing any part of the *Rīch*. This means, that no vowel is to be dropped at the end of the Yâjyâ verse when *Vaushat* is joined to it as an integral part. The remark is made on account of the way in which the syllable *om* (when *pranava* is made) is joined to the last syllable of a verse. In that case the last vowel disappears and *ō* is substituted.

the Vashatkâra) and follow it. Thence ought he who desires children and cattle to make this Vashatkâra.

It is *rikta*, i. e. void, the syllable *shat* being pronounced with a low accent. He thus makes void (*rikta*) the soul, and the sacrificer. He who makes such a Vashatkâra becomes a great sinner, and also he for whom such a Vashatkâra is made. Thence he should not wish to make it.

As regards the question whether the Hotar might make the sacrificer happy or unhappy, the answer is, that he who might be the Hotar of any sacrificer can do so. At this (occasion, i. e. at the sacrifice) the Hotar may just do with the sacrificer as he pleases.

Should he wish to deprive the sacrificer of the fruit of his sacrifice, he has only to repeat the (Yâjyâ) verse, and the Vashatkâra in the same tone<sup>17</sup> (i. e. monotonously). If he do so, he deprives the sacrificer of the fruit of his sacrifice.

Should he wish to make the sacrificer liable to the consequences of a great guilt, he has only to repeat the (Yâjyâ) verse with a very loud voice, and the Vashatkâra with a very low one. (If he do so) he makes the sacrificer liable to the consequences of a great guilt.

Should he wish to make the sacrificer very happy, he has to repeat the (Yâjyâ) verse with a very low, and the Vashatkâra with a very loud voice. (That is done) for obtaining fortune. By doing so, he puts the sacrificer in (the possession of) fortune.

The Vashatkâra is to form an integral part of the Yâjyâ) verse (no stopping between the end of the

uted in its stead. If for instance the last syllable of the *Rich* be then in the *Pranava yom* is pronounced. See the rules for making the *Pranava* in the Sâmîdhens' verses, Asv. Sr. S. 1, 2.

<sup>17</sup> The Yâjyâ is repeated monotonously, and at the morning abation in a low tone, whilst the Vashatkâra is pronounced with a loud voice.

verse and *vauhat* being allowed) in order to have uninterrupted whole. He who has such a knowledge becomes possessed of children and cattle.

## 8.

(*The danger which might be imminent upon the Hot and sacrificer, in consequence of the Vashatka weapon, is to be averted by certain formulas.*)

The Hotar ought to think of the deity to whom the oblation is given when he is about to repeat the Vashatkâra. Thus he pleases the deity personally and addresses the Yâjyâ mantra direct to it.

The Vashatkâra is a weapon.<sup>18</sup> The weapon like a flash when one strikes with it without having conjured its evil effects.<sup>19</sup> Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, *vâg ojah* (As'v. S'r. S. 1, 5) is at such occasions, when even many are killed (as is the case in battle), the propitiation, and the assignation of the proper place (after the Vashatkâra). For this reason the Hotar has, after every Vashatkâra, to repeat the Anumantraya<sup>20</sup> formula, *vâg ojah*. If thus propitiated the Vashatkâra does not hurt the sacrificer.<sup>21</sup>

<sup>18</sup> This idea is clearly expressed in an Anumantraya formula वषट्कारेण वच्छेण योऽसान्देष्टि यं च वयं दिव्यसंहन्ति. i.e. I kill with the Vashatkara as a weapon, him who hates us as well as him whom we hate (As'v. S'r. S. 1, 3).

<sup>19</sup> For the mischief done by a weapon, he who strikes with it, is answerable. To guard himself against the evil consequences of such an act, propitiation (*sânti*) is required.

<sup>20</sup> This is the technical name of those formulas which are to be repeated by the Hotar and the sacrificer after the proper mantras have been recited. They follow the mantra. Thence the name *anumantraya*. They must be always uttered with a low voice.

<sup>21</sup> Up to the present day the Shrotriyas or sacrificial priests never dare to pronounce this formula save at the time of sacrificing. They say that if they would do so at any other time, they would be curse by the gods.

The sacrificer ought to repeat this Anumantraṇa formula : "O Vashatkāra, do not sweep me away, I will not sweep thee away. I call hither (thy) mind with great effort, thou art a shelter (having joined thy) body with the air circulating (in my body). Go to (thy) place, let me go to (my) place."

Some one (a theologian) has said : this (just mentioned *anumantrayam*) is too long and has no effect. (Instead of it) the sacrificer ought to repeat after the Vashatkāra the words, *ojah saha ojah*. *Ojah* (vigour) and *sahah* (strength) are the two most beloved bodies (forms) of the Vashatkāra. By making him repeat this Anumantraṇa formula he thus makes the sacrificer prosper through (the Vashatkāra's) own nature. He who has such a knowledge prospers through (the Vashatkāra's) own nature.

The Vashatkāra is speech, and *prāṇa* (air inhaled) and *apāna* (air exhaled). These (three) leave as often as a Vashatkāra is repeated. (But that ought to be prevented ; thence) he ought to include them (their names) in the Anumantraṇa formula. (This is done by repeating the following formula) *rāg ojah saha ojo mayi prāṇāpānāu*, i. e. May speech, vigour, strength (and) the prāṇa and apāna (be) in me ! Thus the Hotar puts speech, prāṇa and apāna in himself (he prevents them from going), reaches his full age. He who has such a knowledge reaches his full age.

## 9

(*Etymology of the words praisha, puroruk, vedi, nivid, graha.*)

The sacrifice went away from the gods. They wished it (to return) by means of the *Praishas*.<sup>22</sup>

<sup>22</sup> The Praishas here alluded to are those used at the animal sacrifice. They correspond to the Prayāga (Apri) mantras. See the White Yajurveda 21, 29-40.

That is the reason that the Praishas (orders to repeat a mantra given by the Adhvaryu or Mitra Varuna to the Hotar) are called so (from *pra* + *ish* "wish"). They made it shine forth (*prârochayanti*) by means of the Puroruchs. Thence the Puroruk is called so (from *prârochayanti*). They found it on the Vedi. Thence this place is called Vedi (from *vid* = find). After having found it, they caught it with the *Grahas*; thence they are called *go* (from *grih* = catch, seize). Having found it they announced it to the gods by means of the Nivids. Thence they are called *Nivids* (from *nireduyati* he announces).

A person who wishes to recover something lost wants either much (of it) or little. Among two, the elder (most experienced) wishes for the best (portion). He who knows that the Praishas are exceedingly strong (give most power), knows (at the same time) that they are the best portion. The Praishas being the desire to recover something lost, he (the Mitra Varuna) repeats them with his head lowered (*prahvas* (just as supplicants do).

## 10

(*On the proper place of the Nivids in the three libations.*)

The Nivids are the embryos of the Shastras (*nkthas*). At the morning libation they are put before the Shastras (*ukthas*), because the embryos are lying in the womb with their heads turned downward, and thus they are born (the head coming first out of the womb). At the midday libation, the Nivids are put in the midst (of the Shastras). This is done because the embryos have their hold in the middle of the womb. At the evening libation, the Nivids are repeated at the end (of the Shastras), because the embryos are coming down from thence (the womb).

when they are brought forth. He who has such a knowledge is blessed with children and cattle.

The Nivids are the decorations of the Shastras. They are put, at the morning libation, before the Shastras, just as a weaver weaves decorations in the beginning of a cloth.

At the midday libation they are put in the midst (of the Shastras), just as a weaver weaves decorations in the midst (of a cloth).

At the evening libation they are put at the end (of the Shastras) just as the weaver weaves decorations in the end of a cloth (*avaprajana*). He who has such a knowledge is ornamented on all parts with the decoration of the sacrifice.

## 11.

(*How the Nivids should be repeated. How to correct mistakes arising from confusion.*)

The Nivids are deities connected with the sun. When they are put at the morning libation at the beginning (of the Shastras), at the midday libation in the midst, and at the evening libation at the end, then they follow the regular course of the sun.

The gods had obtained (once) one portion of the sacrifice after the other (*pach-chhas*). Thence the Nivids are repeated pada by pada. When the gods had obtained the (whole of the) sacrifice, a horse came out of it. Thence they say, the sacrificer ought to give a horse to the reciter of the Nivids. By doing so (presenting a horse) they present really the most exquisite gift (to the reciter). ●

The reciter (of the Nivid) ought not to forego any of its padas. Should he do so, he would make a rupture in the sacrifice; if this (rupture) increases, the sacrificer then becomes guilty of the consequences

of a great sin. Thence the reciter ought not forego any of the padas of the Nivid.

He ought not to invert the order of two padas of the Nivid. Should he do so, he would confound sacrifice, and the sacrificer would become confounded. Thence he ought not to invert the order of two padas.

He ought not to take together two padas of the Nivid. Should he do so, he would confound sacrifice, which would prove fatal to the sacrificer. Thence he ought not to take together two padas of the Nivid when repeating it.

He ought to take together only the two padas *predam brahma* and *predam kshatram*.<sup>23</sup> If he do so, is (done) for joining together the Brahma and the Kshatra. Thence the Brahma and Kshatra become joined. •

He ought, for the insertion of the Nivid, to select hymns consisting of more than a triplet, or stanza four verses;<sup>24</sup> for the several padas of the Nivid ought to correspond, each to the several verses in the hymn.<sup>25</sup> Thence he ought for the insertion of the

<sup>23</sup> These two sentences form part of every Nivid, used at the midday or evening libation. They occur in the following connection प्रेमं देवो देवङ्गतिमवतु देवा धिया। प्रेदं ब्रह्म प्रेदं क्षत्रं प्रेतुन्नतं यजमानमवतु। \*

<sup>24</sup> This refers to the *sûkta* or hymn which stands in connection with the Nivid.

<sup>25</sup> The expression *richam súktam prati* is evidently a Héad adyoin; for the distributive meaning of *prati* can only refer to *one* but not to *sûkta*; because there are not as many *sûktas* as the are padas of the Nivid. The sentence न लक्ष्यं न चतुर्भृत्य अतिसर्वे निविद्वान् can easily be misunderstood. At the first glance appears to mean "he ought not to think of selecting any other hymn for inserting the Nivid save such ones as consist of three or four verses." Say, followed this explanation which most naturally suggests itself to every reader. But in consideration that all the Nivid

vivid to select hymns consisting of more than of  
tanzas with three or four verses. Through the  
vivid the celebration of the Sâman is made  
cessive.<sup>26</sup>

At the evening libation he ought to put the Nivid  
when only one verse (of the Shastra) remains (to be  
recited). Should he recite the Nivid when two  
verses (of the Shastra) are still remaining, he would  
thus destroy the faculty of generation, and deprive  
the off-spring of their embryos. Thence he ought to  
repeat the Nivid at the evening libation when only  
one verse (of the Shastra) remains (to be recited).

He ought not to let fall the Nivid beyond the  
yamu (to which it belongs).<sup>27</sup> Should he, however,  
do it, he ought not to revert to it again (not to  
use the hymn), the place (where the Nivid is to  
be put) being destroyed. He ought (in such a case)  
to select another hymn which is addressed to the  
same deity and in the same metre, to put the Nivid  
into it.

(In such a case) he ought before (repeating the  
new) Nivid hymn, to recite the hymn: *mâ pragâma*

hymns, actually in use, and mentioned in the Aitareya Br. exceed in  
number four verses (some contain eleven, others even fifteen verses),  
that explanation cannot be correct. The passage can only have the  
sense given to it in my translation.

<sup>26</sup> The Shastra thus obtains more verses than are properly required.

<sup>27</sup> The meaning is: he should not repeat the Nivid, after he  
might have repeated the whole of the hymn in which it ought to  
have been inserted. Should he, however, have committed such a  
mistake, then he must select another hymn, and put the Nivid in its  
proper place, i. e. before the last verse of the hymn. The Hotar is  
more liable to commit such a mistake at the evening libation, than  
at the two preceding ones. For at the evening libation there are seven  
Nivids (to Savitar, Dyâvâprithivî, Ribhus, Vaisvânara, Vis'vedevâh,  
Marutas, and Jatavedas) required, whilst we find at the morning  
libation only one (which is rather a Puroruk than a Nivid), and at  
the midday libation two (to the Marutas and Indra).

*patho vayam* (10, 57), i. e., let us not go astray  
For he loses his way who gets confounded at sacrifice. (By repeating the second pada) *na yajmā indra sominah* (10, 57, 1) i. e., (let us not lose) Indra, the Soma sacrifice, he prevents the sacrifice from falling out of the sacrifice. (By repeating the third pada) *mā antah sthur no arātayah*, i. e., "May wicked men stand among us!" he turns away who have wicked designs and defeats them.

In the second verse (of this hymn) *yo yajnas prasidhanas tantur*, i. e., "Let us recover the sun thread which serves for the performance of sacrifice and is spread among the gods" <sup>28</sup> by means of whom was (hitherto) sacrificed (by us)," the expression *tantu* (thread) means offspring. By repeating the Hōtar spreads (*sāmtanoti*) offspring for the sacrificer.

(The words of the third verse are) *mono mā hūrūmahe nārāśaṁsenā somenu*, i. e. "Now we bring an offering <sup>29</sup> to the mind (*mana*) by pouring water in the Soma cups (devoting them thus to Narāśaṁsa). By means of the mind the sacrifice is spread; by means of the mind it is performed. This is verily an atonement at that occasion (for the mistake pointed out above).

<sup>28</sup> Sāy. has, in his commentary on the Rigveda Samhitā, the following remark: देवैः स्तुविभिः अत्त्विभिर्विसारितो वर्तते.

<sup>29</sup> Of आह्वामहे Sāy. gives two different explanations in his commentaries on the Ait. Br. and in that on the Rigveda Samhitā. In the first he explains it by आह्वानि I call hither (from *hre* = call); in the other he derives it from *hu* to sacrifice. The la-

## SECOND CHAPTER.

(The Marutvatiya and Nishkevalya Shastras.)

## 12

(On the Ahâva and Pratigara.)

They (the theologians) say : the subjects of the gods<sup>1</sup> are to be procured. (To achieve this end) one metre is to be put in another metre. (This is done when) the Hotar calls (the Adhvaryu) by *s'om̄sācom* "Let us both repeat, yes!" which (formula) consists of three syllables. At the morning libation the Adhvaryu responds (*prati-griuāti*) (to this formula of three syllables) with one consisting of five : *s'añcāmo daivōm*.<sup>2</sup> This makes eight on the whole, The Gâyatri has eight syllables (*i. e.* each of its three padas). Thus these two (formulas) make the Gâyatri at the commencement of the recitation at the morning libation. After the Hotar has finished his recitation, he uses this (formula of) four syllables : *uktham vâchi*,<sup>3</sup> *i. e.* the recitation has been

<sup>1</sup> See I, 9.<sup>2</sup> See about the *Pratigara*, *i. e.* response by the Adhvaryu to the petitions of the Hotar, As'v. S'r. S. 5, 9. The most common *pratigara* repeated by the Adhvaryu is *othāmo daiva*; but at the time of the *ahâva* (the call *s'om̄sārom*) it is : *s'añcāmo daiva*. At the end of the *Pratigara* the *prâgara* (incorporation of the syllable *om*) is required, *daivōm*.<sup>3</sup> The formula *uktham vâchi*, with some additional words always concludes a Shâstra. In the Kaushitaki Brâhmaṇam (14, 1), and in the Sankhayî, Srânta Sûtras (8, 16, 17-20) this formula is called *hîravayam*. In the As'val. Sûtras no particular name is given to it. The Kaushitaki and Sankhayî Sûkhas differ here a little from that of As'valayana. According to the former, *uktham vâchi* is always preceded by a few sentences which are not to be found in As'val. Thus, we have, for instance there, at the end of the Marutvatiya Shâstra, the following formulas : रूपमन्तर्घ प्रतिरूपं सुरूपसिहोपादा भद्रमा-प्तवे चाक्षमवाचीद्राश्. In the As'val. Sûtras (5, 14)

read, to which the Adhvaryu (responds) in six syllables : *ow ukthasā*, i. e. thou hast repeated recitation<sup>4</sup> (*uktham, shastram*). This makes eight syllables. The Gāyatrī consists of eight syllables. Thus the two (formulas) make at the morning libation

there is instead of it only : उक्थं वाचींद्राय शृण्वते त्वा. At other Shastra repeated by the Hotar there is a little difference in appendages to this formula. The rules as given here in this paragraph refer only to the conclusion of the Shastri of the minor priests; they alone conclude in the way here stated without any of appendage (see As'val. 5, 10). The concluding formulas for Hotar are, according to As'val. S'r. S. as follows :

- (a) For the Ajya Shastra : उक्थं वाचि धोषाय त्वा (5, 9).
- (b) For the Pra-uga Shastra : उक्थं वाचि स्मोकाय त्वा (5, 1).
- (c) For the Marutvatiya Shastra, (see above).
- (d) For the Nishkevalya Shastra : उक्थं वाचीन्द्रायोपशृण्वते (5, 15).
- (e) For the Vais'vadeva Shastra : उक्थं वाचोन्द्राय देवेभ इत्यै त्वा (5, 18).
- (f) For the Agnimāruta Shastra : उक्थं वाचींद्राय देवेभ इत्याय त्वा (5, 20).

All these appendages express the idea, that the god to whom recitation is addressed should hear it, and take notice of it. *ghoshāyā tvā* means "that it (the recitation) might be sounded thee;" *upasrīvate tvā* "that it might be for thy hearing;" active participle in the present tense must here have something the meaning of an abstract noun, corresponding with *slukāya* *āśrityāt*. Literally *upasrīvate* appears to mean "that the heat (of this recitation might come) to thee."

After the repetition of these formulas which conclude all Shasti the Yājyā verse belonging to the particular Shastra is recited.

<sup>4</sup> This alone can be the meaning of the obscure formula *uktha* which comes no doubt from the remotest antiquity. It is probably a corruption of *uktham sās*, the neutral character *m* being left. Sāy. explains : त्वं शृणुसी "thou art the repeater of the Shasti." But this meaning is not appropriate to the occasion at which formula is used. This is done only when the recitation is repeated. The only proper meaning of the formula therefore is either "recitation is repeated," or "thou hast repeated the recitation."

the Gāyatrī<sup>5</sup> at both ends (at the commencement and the end).

At the midday libation the Hotar calls : *adhvaryo s'omśārom*, i. e. "Adhvaryu, let us two repeat! Om!" with six syllables! to which the Adhvaryu responds with five syllables : *s'aṁśāmo dāīrom*. This makes eleven syllables. The Trishtubh has eleven syllables. Thus he makes the Trishtubh at the beginning of the Shastra at the midday libation. After having repeated it, he says, *uhtham rāchi indrāya*, i. e. the Shastra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables : *om uhthas'ā*. This makes (also) eleven syllables. The Trishtubh has eleven syllables. Thus the two (formulas) make the Trishtubh at both ends of the Shastra at the midday libation.

At the evening libation the Hotar calls : *adhvaryo s'ān-s'omśārom*, in seven syllables, to which the Adhvaryu responds in five syllables : *s'aṁśāmo dāīrom*. This makes twelve syllables. The Jagatī has twelve syllables. Thus (with these two formulas taken together) he makes the Jagatī at the beginning of the Shastra at the evening libation. After having repeated the Shastra, he says, in eleven syllables : *uhtham rāchi indrāya dēvēbhyyah*, i. e. "the Shastra has been repeated for Indra," for the Devas, to which the Adhvaryu responds in one syllable : *om!* This makes twelve syllables. The Jagatī has twelve syllables. Thus the two (formulas) make the Jagatī at both ends at the evening libation.

This (the mutual relation of the three chief metres to one another and to the sacrificer) saw a Rishi, and expressed (his opinion) in the mantra : *yad gāyatre adhi(1, 164, 23)*, i. e. "those who know that

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<sup>5</sup> The Gāyatrī is the characteristic metre of the morning libation; whence its form (eight syllables) is to appear in some shape at the commencement as well as at the end of the Shastra.

the Gâyatrî is put over a Gâyatrî, and that out of Trishtubh a (another) Trishtubh is formed, and Jagat (Jagatî) is put in a Jagat, obtain immortality.

In this way he who has such a knowledge p metre in metre, and procures "the subjects of gods."

## 13.

*On the distribution of the metres among the gods  
Anushtubh Prajâpati's metre.)*

Prajâpati allotted to the deities their (different) parts in the sacrifice and metres. He allotted Agni and the Vasus at the morning libation t Gâyatrî, to Indra and the Rudras the Trishtubh the midday libation, and to the Vis'�e Devâh a Adityas the Jagatî at the evening libation.

His (Prajâpati's) own metre was Anushtubh. I pushed it to the end (of the Shastra), to the very repeated by the Achhâvâka (which is the last) Anushtubh said to him: "Thou art the most wick of all gods; for thou hast me who am thy met pushed to the end (of the Shastra), to the very repeated by the Achhâvâka" He acknowledg (that he had wronged her). (In order to give dress) he took his own Soma (sacrifice) and put the beginning, at the very mouth of it, Anushtubh Thence Anushtubh is joined (to the Shastras) as the first metre, as the very mouth-piece at all libations

He who has such a knowledge becomes the first, very mouth (of the others), and attains to supremacy. Prajâpati having thus made (the beginni

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<sup>6</sup> The meaning is, that no pada of a metre, neither that of Gâyatrî nor Trishtubh, nor Jagati can stand alone, but must joined to another pada of the same metre. The âhâra and pâtra must therefore be at the beginning as well as at the end of Shastra in the same metre; for each time they consist only of pada, and that is not auspicious.

of all libations) at his own Soma sacrifice (with Anushtubh), the sacrificer (who does the same) becomes master of the sacrifice, and the latter becomes (properly) performed. Wherever a sacrificer has a sacrifice performed so that he remains master of it, it is performed for this (the whole) assemblage of men<sup>7</sup> (who might be with the sacrificer).

## 14

(How Agni, as Hotar of the gods, escaped the meshes of Death.)

When Agni was the Hotar of the Gods, Death sitting in the Balishpavamānā Stotra<sup>8</sup> lurked for him. By commencing the Ajya Shastra<sup>9</sup> with the Anushtubh metre he overcame Death. Death repaired to the Ajya Shastra lurking for Agni. By beginning (to repeat) the Pra-uga Shastra, he overcame Death (again).

At the midday libation Death sat in the Pavamānā Stotra<sup>10</sup> lurking for Agni. By commencing the Manutvatiya Shastra with Anushtubh, he overcame Death. Death could not sit, at that libation, in the Bṛihatī verses (repeated by the Hotar at the commencement of the Nishkevalya Shastra). For the Bṛihatīs are life. Thus Death could not take away the life. This is the reason that the Hotar begins (the Nishkevalya Shastra) with the Stotriya triplet (corresponding to, the Sāman which is sung) in the Bṛihatī metre. The Bṛihatīs are life. By commencing

<sup>7</sup> The sacrificer is to make the sacrifice, i. e. the sacrificial man, his own, i. e. he must subject it to his own will, just as Prajāpati did. Thus he makes it beneficial to others, just as Prajāpati benefited gods and men by it.

<sup>8</sup> See page 120.

<sup>9</sup> See the hymn: *pra vo deviya agnaye*, 2, 35, which is in the Anushtubh metre and which is meant here.

<sup>10</sup> *Uchchā te jātam andhaso.* Sāmaveda Saṁh. 2, 22-23.

his second Shastra (with Brīhatîs) he has the preservation of (his) life in view.

At the evening libation Death sat in the Pavamâna Stotra lurking for Agni. By commencing the Vaisvadeva Shastra with Anushtubh, Agni overcame Death. Death repaired to the Yujnâ yajñiya Sâman.<sup>11</sup> By commencing the Agni-Mâruta Shastra with a hymn addressed to Vaisvânara, he overcame Death. For the hymn addressed to Vaisvânara is a weapon, the Yajna yajñiya Sâman is the place. By repeating the Vaisvânara hymn he thus turns Death out of his place.

Having escaped all the meshes of Death, and his clubs, Agni came off in safety. The Hotar who has such a knowledge comes off in safety, preserving his life to its full extent, and attains to his full age (of a hundred years).

### 15.

(*Marutvaliya Shastra. Indra conceals himself. How he was found.*)

Indra after having killed Vritra, thought, I might perhaps not have subdued him (apprehending his revival), and went to very distant regions. He (ultimately) arrived at the most distant place. This place is Anushtubh, and Anushtubh is Speech. He having entered Speech, lay down in her. All beings scattering themselves here and there went in search of him. The *Pitaras* (manes) found him one day earlier than the gods. This is the reason that ceremonies are performed in honour of the *Pitaras* previous to the day on which they sacrifice for the gods.<sup>12</sup> They (the gods) said, "Let us squeeze the

<sup>11</sup> यज्ञा ब्रज्ञा वा अग्ने Sâmaveda Samh. 2, 53-54.

<sup>12</sup> The *Pitaras* are worshipped on the Amavâsyâ day (New Moon), and the Darvâpûrnima ishti takes place on the *pratipad* (first day after the New Moon).—Sûy.

Soma juice; (then) Indra will come to us very quickly." So they did. They squeezed the Soma juice. By repeating the verse, *ā tva ratham* (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, *idam vaso sutam* (8, 2, 1), he became visible to the gods on account of the term (*suta*) i. e. squeezed (contained in it).<sup>13</sup> By the mantra *indra nediyā ed ihi* (8, 53, 5),<sup>14</sup> they made him (Indra) come into the middle (of the sacrificial place).

He who has such a knowledge gets his sacrifice performed in the presence of Indra, and becomes (consequently) successful by means of the sacrifice having Indra (being honoured by his presence).

## 16.

### (*Indra-Nihava Pragâtha.*)

As Indra had killed Vritra, all deities thinking that he had not conquered him, left him. The Maruts alone who are his own relations<sup>15</sup> did not leave him. The "maruto srâpayah" (in the verse, *indra nediyā*) are the vital airs. The vital airs did not leave him

<sup>13</sup> These two first are called the *pratipad* and *anuchara* of the Marutvatiya Shastra, the beginning verse and the sequel.

<sup>14</sup> This mantra is called, *indra-nihava pragâtha*, i. e. pragâtha for calling Indra near.

<sup>15</sup> *svâpi*, which term occurs in the *Indra-Nihava Pragâtha* (8, 58, 1), is explained by Sây. सूषुप्तिकाले अपि वर्जमानः: But this interpretation, which is founded on Vedantic ideas strange to the poets of the Vedic hymns, is certainly wrong; for "being in profound sleep" does not suit the sense of the passage at all. How could the Marutas assist Indra when they were in "profound sleep" (*svâshupti*)? In order to countenance his interpretation, Sây. refers to the meaning "prâna" life, attributed to the word by the author of the Ait. Br. itself in this passage. The word is however to be traceable only to *su-âpi* or *sva-âpi*. That *âpi* means "friend, associate" follows from several passages of the Saṅhitâ. See Bochtlingk and Roth's Sanscrit Dictionary, i., p. 660.

(Indra). Thence this Pragâtha which contains the term *svâpi* (in the pada) à *srâpe svâpibhir* is constantly repeated (at the midday libation of all Soma sacrifices). When after this (Pragâtha) a mantra addressed to Indra is repeated, then all this (is termed) *Marutratîya* (Shastra). If this unchangeable Pragâtha, containing the term *svâpi* is repeated (then always the Marutratîya Shastra is made).

## 17.

(*Brâhmaṇaspati Pragâtha. To what Stotras the Indra-Nihava and Brâhmaṇaspati Pragâtha belong. The Dhâyyâs.*)

He repeats the Pragâtha<sup>16</sup> addressed to Brâhmaṇaspati. Led by Brihaspati as Purohita (spiritual guide) the gods conquered the celestial world, and were (also) victorious everywhere in this world. Thus the sacrificer who is led by Brihaspati as his Purohita, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragâthas<sup>17</sup> not being accompanied by a chant, are recited with repetition<sup>18</sup> (of the last pada of each verse). They ask, "How is it that these two Pragâthas, which are not accompanied by a chant, are recited with repetition (of the last pada of each verse), the rule being that no Shastra verse can be recited with such a repetition if it be not accompanied by a chant?" (The answer is) The Marutratîya (Shastra)

<sup>16</sup>A Pragâtha comprises two *richas* according to As'v. S'r. §.5,  
14: तुच्चाः प्रतिपदनुचरा दृच्चाः प्रगाथाः i. e. the Pratipad (opening  
of the Marutratîya Shastra) and its Anuchara (sequel) consist of  
three *richas*, the Pragâthas of two *richas*.

<sup>17</sup>The Indra-Nihaya and Brâhmaṇaspatyah Pragâtha.

<sup>18</sup>The two Pragâtha verses are to be repeated so as to form a triplet. This is achieved by repeating thrice the fourth pada of each verse if it be in the Brihati metre. In a similar way the Soma singers make of two verses three.

is the recitation for the Pavamâna Stotra; <sup>19</sup> they perform this Stotra (in singing) with six verses in the Gavatri, with six in the Brîhatî, and with three in the Trishubh metres. Thus the Pavamâna (Stoma) of the midday libation comprises three metres, and is fifteen-fold.<sup>20</sup> They ask, "How becomes this Pavamâna Stoma celebrated (by a Shastra)?" The two last verses of the Pratipad triplet (8, 57, 1-3, *ā tvā rathum*)

<sup>19</sup> The Pavamâna Stotra or the performance of the Sâma singers at the beginning of the midday libation consists only of three verses in the Gayatri (*uchchâ te jato*, Sâmavâda 2, 22-24), of two in the Brîhatî (*punînah soma*, S. V. 2, 25, 26) and three in the Trishubh metre (*pi tu drava pari koshum* S. V. 2, 27-29). The three Gayâtris are sung twice, thus six are obtained, and the two Brîhatîs are twice repeated in such a manner as to produce each time three verses by repeating thrice the last pada of each verse), which makes also six. *Sama Prayoga.*

<sup>20</sup> For the explanation of this and similar terms Sâyana refers always to the Brahmanas of the Sâmaveda. The explanatory phrase of the *pañchadas'ah stoma* of the Sâmaveda theologians is constantly the following : पंचम्यो हिंकरोति सः तिष्ठभिः स एकया न एकया | पंचम्यो हिंकरोति स एकया | स तिष्ठभिः स एकया पंचम्यो हिंकरोति स एकया स एकया स तिष्ठभिः These enigmatical words are utterly unintelligible without oral information, which I was happy enough to obtain. They refer to the number of verses obtained by repetition of the triplet which forms the text of a Sâman. The Sâman consists of two verses only, it is first to be made to consist of three, by repetition of some feet of the two principal verses, before it can be used as a chant at the Sêma sacrifices. After a triplet of verses has been thus obtained, it is to be chanted in three turns, each turn containing in three subdivisions a certain number of repetitions. This number of repetitions is indicated by three rows of wooden sticks of the Udmbara tree, called *kusâ*, each row comprising five (if the Stoma is the *pañchadas'a* the fifteen-fold), which the three Sâma singers must arrange according to a certain order before they can chant the Sâman. Each row is called a *paryâga*. The several sticks in each row are placed in the following order: 1st row—3 in a straight, 1 across, 1 in a straight line; 2nd row—1 in a straight, 3 across, 1 in a straight line; 3rd row—1 in a straight, 1 across, 3 in a straight line. As often as the sticks of one row are laid, the Sâma singer utters the sound *hiñ*. This apparatus is regarded as quite essential for the successful chanting of the Sâmans. See more on this subject in the notes to 3, 42.

are in the Gâyatrî metre (the first being Anushtubh), and also the triplet which forms the sequel (of the Pratipad) is in the Gâyatrî metre. Thus the Gâyatrî verses (of the Pavamâna Stotra) become celebrated. By means of these two Pragâthas (the Indra-Nihava and Brâhmaṇaspati Pragâtha, which are in the Brihatî metre) the Brihatî verses (of the Pavamâna Stotra) become celebrated.

The Sâma singers perform this chant with these verses in the Brihatî metre by means of the Raurava and Yaudhhaja Sâmans (tunes<sup>21</sup>) repeating thrice (the last pada of each verse). This is the reason that the two Pragâthas, though they have no Stoma belonging to them, are recited with repeating thrice (the last pada of each verse). Thus the Stotra is in accordance with the Shastra.

Two Dhâyyâs<sup>22</sup> are in the Trishtubh metre, and also the hymn<sup>23</sup> in which the Nivid is inserted. By these verses (in the Trishtubh metre) are the Trishtubhs of the Stotra celebrated. In this way the Pavamâna Stoma, comprising three metres, being fifteen-fold, becomes celebrated for him who has such a knowledge.

### 18.

(On the origin of the Dhâyyâs, their nature and meaning.)

He recites the Dhâyyâs. Prajâpati had (once) sucked up from these worlds everything he desired

<sup>21</sup> These are the names of the two peculiar tunes in which the verses: *punânah soma* and *duhâna údhar* (Sâmaveda S. 2, 25-26) are sung.

<sup>22</sup> See 3, 18, the two first, *agnir netâ*, and *tvañ̄ Soma kratubh*, are in the Trishtubh metre.

<sup>23</sup> The Nivid hymn is *janishtha ugra*, see 3, 10; it is in the Trishtubh metre.

by means of the Dhâyyâs (from *dhe* to suck). Thus the sacrificer who has such a knowledge sucks up from these worlds everything he desires. The nature of the Dhâyyâs, is, that the gods at a sacrifice wherever they discovered a breach, covered it with a Dhâyyâ; whence they are so called (from *dhâ* to put). The sacrifice of him who has such a knowledge becomes performed without any breach in it.

As to the Dhâyyâs we sew up with them (every rent in the) sacrifice, just as we sew up (a rent in) a cloth with a pin that it might become mended. A breach in the sacrifice of him who has such a knowledge becomes thus mended.

As to the Dhâyyâs, they are the recitations for the Upasads.<sup>24</sup> The verse *Agnir netâ* (3, 20, 4), which is addressed to Agni, is the recitation for the first Upasad; the verse *trañ Soma kratubhiḥ*, which is addressed to Soma (1, 91, 2), is the recitation for the second Upasad; the verse *pinvanty apo* (1, 64, 6), which is addressed to Vishnu, is the recitation for the third Upasad. Whatever place one may conquer by means of the Soma sacrifice, he who having such a knowledge recites the Dhâyyâs, conquers (it only) by the several Upasads.

About this last Dhâyyâ some say, the Hotar ought (instead of *pinvanty apo*) to repeat *tân vò maho* (2, 34, 11), asserting, “we distinctly know that this verse is repeated (as the third Dhâyyâ) among the Bharatas.” But this advice is not to be cared for. Should the Hotar repeat that verse (*tân vò maho*), he would prevent the rain from coming, for Parjanya has power over the rain (but there is no allusion to him in that verse). But if he repeat the verse *pinvanty apo* where there is a pada referring to rain (the third *atyam na mihe*), and one referring to the Marutas

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<sup>24</sup> See Ait. Br. I, 23-25.

(the storms accompanying the rain, in the first pada), and the word *viniyanti*, “they carry off,” which refers to Vishnu, whose characteristic feature is said to be *vishakrame*, i. e. he strode (thrice through the universe), which meaning is (also) implied in the term *vinayanti*, and (wherever is further in it) the word *ape* “being laden with booty” referring to Indra (then the rain would come). This verse has four padas, and (as we have seen) refers to rain, the Marutas, Vishnu, and Indra, and though (on account of these allusions just mentioned, and its being in the Jagati metre) properly belonging to the evening libation, it is repeated at the midday libation. Therefore the cattle of the Bharatas which are at their stables at evening (for being milked) repair at noon to a shed erected for giving all the cows shelter (against heat). That verse (*pinranti apo*) is in the Jagati metre; cattle are of the Jagati nature; the soul of the sacrificer is the midday. Thus the priest provides cattle for the sacrificer (when he recites this verse as a Dhâyyâ at the midday libation).

## 19.

(*The Marutratîya Pragâtha. The Nivid hymn of the Marutratîya Shâstra. How the Hotar can injure the sacrificer by misplacing the Nivid.*)

He repeats the *Marutcatiya Pragâtha* (*pravî  
indrâya brihate*, 8, 78, 3). The Marutas are cattle, cattle are the Pragâtha (that is to say, the Pragâtha is used) for obtaining cattle.

He repeats the hymn *janishthâ ugrah* (10, 73). This hymn serves for producing the sacrificer. For by means of it the Hotar brings forth the sacrificer from the sacrifice as the womb of the gods. By this (hymn) victory is obtained; with it the sacrificer remains victor, without it he is defeated.

This hymn was (seen) by (the Rishi) *Gauriviti*. Gauriviti the son of Sakti, having come very near the celestial world, saw this hymn (*i. e.* had it revealed); by means of it he gained heaven. Thus the sacrificer gains by this (hymn) the celestial world.

Having repeated half the number of verses (of this hymn), he leaves out the other half, and inserts the Nivid<sup>29</sup> in the midst (of both parts). The Nivid is

<sup>29</sup> This is not strictly in accordance with the rules laid down by Kalayana, who says in his Sānta Sūtras, 5, 14: जनिष्ठा उपर्युक्तम् भूयसीः शस्त्रा मरुत्वतीयां निविदं दध्यात्सर्वत्रैवमयुजासु माध्यन्दिने i. e. the Nivid Sūkta is, *janishthā ugrah*. After having repeated one verse more than half the number of verses (the whole has eleven verses) of which it consists, he ought to insert the Nivid. That ought always to be done at the midday libation, where the number of verses of the Nivid Sūkta is uneven. The Sūkta *janishtha ugrah* consists of eleven verses. The number being uneven, the Māutavatiya Nivid is put in the hymn *janishtha ugrah* after the sixth verse, which concludes with घञ्. The text of this Nivid (see the Śukhāvāna Sūtras, 8, 10) is (according to Sapta Hāutra) as follows:

शोऽसावोऽ मिंद्रो मरुत्वान्त्योमस्य पिबतु। मरुत्स्तोऽत्रा मरु-  
देवः। मरुत्सुखा मरुदृष्टः। प्रश्नद्वचा स्तजदपः। मरुत्तामेऽजसा-  
महि। य ईमेन देवा अन्वमदन्। अस्तुर्ये इचत्पूर्ये। ग्रंथरहत्ये गवि-  
ष्णा। अर्चतं गुह्या पदा। परमस्यां पराबति। आदीं ब्रह्माणि व-  
धयन्। अनाधृष्टान्योजसा। क्षण्वं देवेभ्यो दुवः। मरुद्विः सचि-  
भिः सह। इन्द्रो मरुत्वां इह अवदिद्व सोमस्य पिबतु। प्रेमां देवो  
देवहतिमवतु देव्या धिया। प्रेदं ब्रह्म प्रेदं क्षत्रं। प्रेदं सुन्वन्तं यज-  
मानं अवतु। चित्तश्चाभिरुतिभिः। अवट ब्रह्माण्यावसागमत्।

<sup>1 c.</sup> May Indra with the Marutas drink of the Soma. He has the praise of the Marutas; he has (with him) the assemblage of the Marutas. He is the friend of the Marutas, he is their help. He slew the enemies, he released the waters (kept back by the demons of the air) by means of the strength of the Marutas. The gods following him rejoiced at the (defeat of the) A-uras, the conquest of Vṛitṛa, at the killing of Sāmbara, at the battle (for conquering cows). Him (Indra) when he was repeating the secret verses, in the highest region, in a remote place, made the sacred rites and hymns (*brah-*

the ascent to heaven; it is the ladder for climbing up to heaven. (Therefore) he ought to recite it (stopping at regular intervals) as if he were climbing up (a height) by means of a ladder. Thus he can take along with him (up to the celestial world) that sacrificer to whom he is friendly. Now he who desires heaven, avails himself of this opportunity of going thither.

Should the Hotar intend to do any harm (to the sacrificer) thinking, "may I slay the Vis' through the Kshatra," he need only repeat the Nivid in three different places of the hymn (in the commencement, middle, and end). For the Nivid is the *Kshatram* (commanding power), and the hymn the *Vis'* (prototype of the Vais'yas); thus he slays the *Vis'* of any one whom he wishes through his Kshatra.<sup>26</sup> Thus he slays the *Vis'* through the *Kshatram*.

Should he think, "may I slay the *Kshatram* through the *Vis'*," he need only thrice dissect the Nivid through the hymn (by repeating the hymn at the commencement, in the middle, and at the end of the Nivid). The Nivid is the *Kshatram*, and the

*mâni*) grow (increase in strength); these (sacred rites) are through their power inviolable. He makes presents to the gods, he who with the Marutas his friends. May Indra with the Marutas hear (our prayer), and drunk of the Soma. May the god come to the oblation offered to the gods with (our) thoughts being directed to the gods. May he protect this Brahma (spiritual power), may he protect this Kshatram (worldly power) may he protect the sacrificer who prepares this (the Soma juice); (may he come) with his manifold helpers. May he (Indra) hear the sacred hymns (*brahmâṇi*), may he come with (his) aid!

<sup>26</sup> These sentences can be only understood when one bears in mind, that men of the higher caste are supposed to have a share in a certain prototype. Kshatra represents the commanding power. A Brahman, deprived of his Kshatra, loses all influence and becomes quite insignificant in worldly things; if deprived of his *Vis'*, he loses his means of subsistence. A Kshatriya loses his power, if deprived of his Kshatram, and his subjects, if deprived of his *Vis'*.

hymn is Vis'. He thus slays whosoever Kshatra he wishes by means of the Vis'.

Should he think, "I will cut off from the sacrificer the Vis' (relation, subject, offspring) on both sides," he need only dissect (at the beginning and end) the Nivid by the call *s'om̄sarom*. Thus he cuts the sacrificer off from his Vis' on both sides (from father and mother, as well as from his children). Thus he should do who has sinister designs towards the sacrificer. But otherwise (in the manner first described) he should do to him who desires for heaven (if he be friendly to him).

He concludes with the verse, *vayah suparnā upasedur* (10, 73, 11), i. e. "the poets with good thoughts have approached Indra, begging like birds with beautiful wings; uncover him who is enshrouded in darkness; fill the eye (with light); release us who are bound (by darkness), as it were, with a rope (*nidhi*)."  
When he repeats the words "uncover him," &c., then he should think that the darkness in which he is enshrouded, might go by means of his mind. Thus he rids himself of darkness. By repeating the words "fill the eye," he should repeatedly rub both his eyes. He who has such a knowledge keeps the use of his eyes up to his old age. In the words "release us," &c. the word *nidhi* means rope. The meaning is, release us who are tied with a rope, as it were.

## 20

*(Why the Marutas are honoured with a separate Shastra.)*

Indra when he was about to kill Vṛitra, said to all the gods, "stand near me, help me." So they did. They rushed upon Vṛitra to kill him. He perceived they were rushing upon him for the purpose of

killing him. He thought, "I will frighten them. He breathed at them, upon which all the gods were flung away and took to flight; only the Marutas did not leave him (Indra); they exhorted him by saying "Strike, O Bhagavann! kill (Vṛitra)! show thy prowess!" This saw a Rishi, and recorded it in the verse *vṛitrasya trā s'vasathād* (8, 85, 7), i. e. "all the gods who were associated (with Indra) left him when flung away by the breathing of Vṛitra. I thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vṛitra)."

He (Indra) perceived, "the Marutas are certainly my friends; these (men) love me! well, I shall give them a share in this (my own) celebration (Shastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Nishkevalya<sup>27</sup> Shastra. (But to reward their great services he granted them more, viz.: a separate Marutvatiya Shastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Pragātha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Shastra, he recites the Marutvatiya Yājyā. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yājyā is) *ye trāhīhatye maghavann* (3, 47, 4), i. e. "drink Indra, the Soma juice, surrounded by thy host, the Marutas who assisted thee, O Maghavann, in the battles with the huge serpent (Ahi)," &c. Wherever Indra remained victor in his various engagements, through their assistance, wherever he displayed his prowess, there (in the feast given in his honour) he announced them (the Marutas) as his associates, and made them share in the Soma juice along with him.

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<sup>27</sup> The second Shastra to be repeated by the Hotar at the midday libation.

## 21.

(*Indra wishes for Prajāpati's rank. Why Prajāpati is called kah. Indra's share in the sacrifice.*)

Indra after having slain Vṛitra and remained victor in various battles, said to Prajāpati, "I will have thy rank, that of the supreme deity; I will be great!" Prajāpati said, "Who am I" (*ho aham*)? Indra answered, "just what thou hast told (*i. e. kah, who?*)" Thence Prajāpati received the name *kah*, who? Prajāpati is (the god) *kah*, who? Indra is called *mahendra*, *i. e.* the great Indra, because he had become great (greater than all the other gods).

He, after having become great, said to the gods, "give me a distinguished reception!"<sup>28</sup> just as one here (in this world) who is (great) wishes for (honourable) distinction, and he who attains to an eminent position, is great. The gods said to him, "tell it yourself what shall be yours (as a mark of distinction)." He answered, "this Mahendra Soma jar (Graha), among the libations that of the midday, among the Shastras the Nishkevalya, among the metres the Trishtubh, and among the Sāmans the Prishṭha."<sup>29</sup> They thus gave him these marks of distinction. They give them also to him who has such a knowledge

<sup>28</sup> Of the words उद्धारं भे उद्धारत Sāyaṇa gives the following explanation: यः पुंसा पूजाविशेषो निष्ठयते संपाद्यते सोऽयं सत्कार-उद्धारसं सत्कारभागं मे मद्यै उद्धरत एथक् कुरुतेति.

<sup>29</sup> *Prishṭha* is a combination of two Sāma triplets for singing. Here the principal chant of the Nishkevalya Shastra, which is the centre of the whole Soma feast, is to be understood. At the Agnishtoma this chant is the Rathantaram. The four Stotras at the midday libation, which follow the Pavamāna Stotras, are called *Prishṭha* Stotras. For they are capable of entering into the combination, called *Prishṭha*, by putting in the midst of them another Sāman. At the Agnishtoma the actual *Prishṭha* is, however, not required. The four *Prishṭha* Stotras of the midday libation are, the Rathantaram, Vāmadevyam, Nauḍbasam, and Kaleyam.

The gods said to him, " thou hast chosen for thyself all ; let some of these things (just mentioned) be ours also." He said, " No, why should anything belong to you ? " They answered, " let it belong to us, Maghavann." He only looked at them (as if conniving).

## 22.

(*Story of Prâsahâ the wife of Indra. On the origin of the Dhâyyâ verse of the Nishkevalya Shâstra. How a king can defeat a hostile army. All gods have a share in the Yâjyâ in the Virât metre. On the importance of the Virât metre at this occasion.*)

The gods said, " there is a beloved wife of Indra, of the Vâvâta<sup>30</sup> order, Prâsahâ by name. Let us inquire of her (what Indra's intention is)." So they did. They inquired of her (what Indra's intention was). She said to them, " I shall give you the answer tomorrow." For women ask their husbands ; they do so during the night. On the morning the gods went to her (to inquire). She addressed the following (verses) to them : *yad vârâna purutamam*<sup>31</sup> (10, 74, 6), i. e., what Indra, the slayer of Vritra, the con-

<sup>30</sup> The wives of a king are divided into three classes, the first is called *muhishi*, the second *vârâta*, the third or last *paravâta*. *Vârâta* is in the Rigveda Samhitâ, 8, 84, 14, a name of Indra's Sîy. *Vârâta* is in his commentary on the passage, proposes two etymologies, from the root *vân* to obtain, and *vâ* to go. The latter is the most probable.

<sup>31</sup> That part of the Samhitâ where it occurs, not being printed yet, I put this verse here in full :—

यद्वान् पुरतमं पुराषालात् च हेऽन्नो नामान्यसाः ।

अचेति प्राप्तहस्तिस्तविश्चान्यदीमुहमसि कर्तवै करणत् ॥

करण is taken by Sîyana in both his commentaries on the Aitarey Brâhmaṇam, and the Rigveda Samhitâ in the sense of a present tense करोति. But it is here conjunctive, which word alone gives a good sense. Besides, the present tense is never formed in this way.

ueror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (*prásahaspati*), a powerful (hero), that is what we beseech him to do (now); may he do it!" Indra is the mighty husband of Piâsahâ.<sup>32</sup> (The last pada) "that is what we beseech him;" &c. means, he will do what we have told him.<sup>33</sup>

Thus she (Piâsahâ) told them. The gods said, let her have a share here (in this Nishkevalya Shastra) who has not yet obtained one in it (*na rāvulat*).<sup>34</sup> So they did. They gave her (a share) in it; thence this verse, *yad rāvâna*, &c. forms part of the (Nishkevalya) Shastra.<sup>35</sup>

The army (*sevâ*) is Indra's beloved wife, Vâvâta, Piâsahâ by name. Prajâpati is by the name of *kah* who (?) his father in-law. If one wish that his army might be victorious, then he should go beyond the battle line (occupied by his own army), cut a stalk of grass at the top and end; and throw it against the other (hostile) army by the words, *prâsâhe has trâ pas'yati?* i.e. "O Piâsahâ, who sees thee?" If one who has such a knowledge cuts a stalk of grass at the top and end, and throws (the parts cut) against the other (hostile) army, saying *prâsâhe has trâ pas'yati?* it becomes split and dissolved, just as a daughter-in-law becomes abashed and faints, when seeing her father-in-law (for the first time).

<sup>32</sup> The author takes *prasahaspati* in the sense of husband of a wife, *husba*, above mentioned.

<sup>33</sup> I take here *dharet* in the sense of a future tense. *Let*, the vedic conjunctive, has often this meaning. Say, takes it in the case of अकरोत्.

<sup>34</sup> This is nothing but an attempt at an etymology of the name *ravita*. That it is perfectly childish, every one may see at a glance.

<sup>35</sup> This verse, frequently used at various sacrifices, is the so-called *Dhagya* of the Nishkevalya Shastrâ at the midday libation.

Indra said to them (the gods), "you also shall have (a share) in this (Shastra)." The gods said, "let it be the Yâjyâ verse<sup>35</sup> in the Virât metre of the Nishkevalya Shastra." The Virât has thirty-three syllables. There are thirty-three gods, viz. eight Vasus, eleven Rudras, twelve Adityas, (one) Prajapati, and (one) Vashatkâra. He (thus) makes the deities participate in the syllables; and according to the order of the syllables they drink, and become thus satisfied by (this) divine dish.

Should the Hotar wish to deprive the sacrificer of his house and estate, he ought to use for his Yâjyâ along with the Vashatkâra a verse which is not in the Virât metre, but in the Gâyatrî or Trishtubh, or any other metre (save the Virât); thus he deprives him of his house and estate.

Should he wish to procure a house and estate for the sacrificer, he ought to repeat his Yâjyâ in the Virât metre: *piba somam indra mandatu*, (7, 22, 1). By this verse he procures for the sacrificer a house and estate.

### 23.

(On the close relationship between Sâman and Rik.

Why the Sâma singers require three richas. The five-fold division of both. Both are contained in the Virât. The five parts of the Nishkevalya Shasta.)

First there existed the Rik and the Sâman (separate from one another); *sû* was the Rik, and the name *amah* was the Sâman. *Sâ*, which was Rik, said to the Sâman, "let us copulate for begetting children." The Sâman answered, "No; for my greatness exceeds (yours)." (Thereupon) the Rik became two; both spoke (to the Sâman to the same effect); but

<sup>35</sup> This is *piba somam indra* (7, 221).

it did not comply with their request. The Rik became three (divided into three); all three spoke (to the Sāman to the same effect). Thus the Sāman joined the three Richas. Thence the Sāma singers use for their chant those Richas,<sup>37</sup> (that is) they perform their work of chanting with three Richas. (This is so also in worldly affairs.) For one man has many wives (represented by the Richas), but one wife has not many husbands at the same time. From *sá* and *amah* having joined, *sāma* was produced. Thence it is called *sāman*.<sup>38</sup> He who has such a knowledge becomes *sāman*, i. e. equal, equitous. He who exists and attains to the highest rank, is a *sāman*, whilst they use the word *asāmanya*, i. e. inequitous, partial, as a term of reproach.

Both, the Rik as well as the Sāman, were prepared (for sacrificial use) by dividing either into five

<sup>37</sup> The Sāman, to which the Nishkevallya Shastrā of the Hotar refers, is the Rathantaram. It consists only of two *richas* (verses), viz. *abhi trā s'ura* and *na tvāraṇ* (Sāmaveda Sañh. 2, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called *punarādityam*, above.

<sup>38</sup> The same etymology is given in the Chāndogya Upanishad, 3, 6, 1-6, p. 58 in the Calcutta edition of the Bibliotheca Indica): इष्मेव सा अभिरमस्तुत्याम् i. e. the earth is *sa*, and fire *ama*, whence comes Sama. The author of this Upanishad also supposes that the Sama rests on the Rik, the latter being compared to the earth, the first to the fire burning on her. This etymology is wholly untenable from a philological point of view. The crude form is not *sāma* but *sīmā*, thence the derivation of the second part of the word from *ama* (a noun ending in *a*, not *an*) falls to the ground. The first part *sī* is regarded as the feminine of the demonstrative pronoun, and said to mean *Itih*, for Rik is a feminine. But such monstrous formations of words are utterly strange to the Sanscrit language and sanctioned by no rules of the grammarians. In all probability we have to trace the word *sāman* to the root *so* "to bind," whence the word *avasāna*, i. e. pause, is derived. It thus means "what is bound, strung together," referring to the peculiar way of chanting the Sāmans. All sounds and syllables of one of the parts of a Sāman are so chanted, that they appear to be strung together, and to form only one long sound.\*

separate parts: (1) *âhâva* (the call *s'omâsvom* at the commencement of the Shastras, and *hiñkâra* (the sound *hum*, commencing every Sâman); (2) the *prastâra* (prelude, first part of the text of the Sâman) and the first *rich* (out of the three, required for the Sâman of the Nishkevalya Shastras); (3) the *udgitha* (principal part of the Sâman), and the second *rich*; (4) the *pratihâra* (response of the Sâman), and the last *rich* (out of the three); (5) *nidhanam* (the finale of the Sâman) and the call *raushat* (at the end of the Yâjyâ verses).<sup>39</sup> Thence they say, the sacrifice is

<sup>39</sup> Many Sâmans are divided into four or five parts. See the note to 2, 22. If five parts are mentioned, then either the *hiñkâra* which precedes the *prastâra* is counted as a separate part, or the *pratihâra* part divided into two, *pratihâra* and *upadrava*, the latter generally only comprising a few syllables.

In order to better illustrate the division of Sâmans into five parts, I give here the Rathantaram according to these divisions:

First rich—(1), *prastâva* :— झम्॥ आभि ला ग्नर नोनुमो वा॥

(2) *udgitha* : ओमादुम्भी इव धैनवद्दशानमस्य जगतः सुवा इवा।

(3) *pratihâra* : आईशानमा इद्रा।

(4) *upadrava* : सुस्थूषा ओवा हा उवा।

(5) *nidhanam* : अस्।

Second rich—(1), *prastâva* : इश्वावा।

(2) *udgitha* : ओनामिद्द सुस्थेनल्वावा ०अन्यो दिवियो न पार्श्वाः।

(3) *pratihâra* : न जातो न जा।

(4) *upadrava* : नाइथाता ओवा हा उवा।

(5) *nidhanam* : अस्॥

Third rich : (1) *prastâva* : नजोवा।

(2) *udgitha* : ओतो न जनिष्यते अच्चायते। मधवद्विद्वाजिनाः।

(3) *pratihâra* : गवंतस्लाहा।

(4) *upadrava* : वामाहा ओवा हा उवा।

(5) *nidhanam* : अस्—*Agnishtoma Sâma prayoga*.

From this specimen the reader will easily learn in what way they make of two richas three, and how they divide each into five parts. The *prastâra* is chanted by the Prastotar, the *udgitha* by the Udgatar (the chief of the Sâma singers), the *pratihâra* by the Pratihartar, the *upadrava* by the Udgatar, and the *nidhanam* by all three.

five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the Rik and the Sâman, either of which is divided into five parts, are contained in the Virât, which consists of ten syllables).<sup>40</sup> Thence they say, the sacrifice is put in the Virât, which consists of ten parts.

(The whole Nishkevalya Shastra also consists of five parts, analogous to the five parts of the Sâma and the Rik at this Shastra.) The *stotriya* is the soul; the *anurûpa* is offspring, the *dhâyuâ* is the wife, animals are the *pragâtha*, the *sûktam* is the house.<sup>41</sup>

He who has such a knowledge lives in his premises in this world, and in the other, with children and cattle.

## 24.

(*The Stotriya, Anurûpa, Dhâyyâ, Sâma-Pragâtha and Nivid Sîkta of the Nishkevalya Shastra.*)

He repeats the Stotriya. He recites it with a half loud voice. By doing so he makes his own soul the Stotriya representing the soul).

He repeats the Anurûpa. The Anurûpa is offspring. It is to be repeated with a very loud voice.

<sup>40</sup> This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 3, 22. The metre is divided into three padas, each consisting of nine, ten, or eleven syllables.

<sup>41</sup> Here are the five parts of the Nishkevalya Shastra severally numerated. The *stotriya* are the two verses of which the Rathana consists, but so repeated by the Hotar as to make three of them, just as the Sâma singers do. The substantive to be supplied to *tatrya* is *pragâtha*, i. e. that pragâtha, which contains the same text as the *stotram* or performance of the Sâma singers. The *anurûpa pragâtha* follows the form of the Stotriya; it consists of two verses which are made three. It must have the same commencing words as the Stotriya. The *anurûpa* is: *abhi teñ pûrvapitaye* (8, 3, 2). The *Dhâyyâ* is already mentioned (3, 22). The Sâma *pragâtha* is *pûbî sutsya* (8, 3, 12). The *sûktam* or hymn is mentioned in the following (24) paragraph.

By doing so he makes his children more happy than himself is (for the Stotriya representing his own self was repeated by him with a half loud voice only).

He repeats the Dháyyâ. The Dháyyâ is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dháyyâ with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Sáma) Pragâtha. It is to be repeated with the proper modulation of the voice (i.e. with the pronunciation of the four accents).<sup>42</sup> The accents are the animals, the Pragâtha are the animals. (This is done) for obtaining cattle.

He repeats the Súkta<sup>43</sup> (hymn) : *indrasya nu viryaj*

<sup>42</sup> The mantras which form part of the Shastras are nearly throughout monotonously (*ekas'rtnyâ*) repeated. Only in the recital of the Sáma pragâtha an exception takes place. It is to be repeated with all the four accents : *anudítta*, *anudáttara*, *uláttta*, and *sraub* just as is always done when the Rigveda is repeated in the temples or in private houses, without any religious ceremony being performed.

<sup>43</sup> In this hymn the Nivid of the Nishkevalya Shastha is to be inserted after its eighth verse. The Nivid is as follows :

इन्द्रो देवः सोम पिबतु । एकजानां वीरतमः । भूरिदानां तव  
स्त्रमः । हर्योः स्थाना । शशः प्रेता । वचस्य भर्ता । पुरां भेदा  
पुरां दर्मा । अपां खटा । अपां नेता । सलनां नेता । निजप्तिर्दृ  
श्वाः । उपमानिक्षदसनावान् । इहोऽग्नं देवो बभूवान् ॥ इन्द्रो रे  
हृष्ट अवदिह सोमस्य पिबतु । प्रेमां देवो देहस्तिसवतु देवा धिया  
प्रेदं ॥ (the conclusion being the same as in the Marutvatiya Nivid, page 189) i. e. May the god Indra drink of the Soma juice, he who is the strongest among those who are born only once; he who is the mightiest among those who are rich; he who is the master of the two yellow horses, he the lover of Pris'ni, he the bearer of the thunderbolt, who cleaves the castles, who destroys the castles, who makes flow the waters, who carries the waters, who carries the spoil for his enemies, who kills, who is far-famed, who appears in different forms (*upamádtikrit*, lit. making shinies), who is busy, he who has here a willing god (to listen to our prayers). May the god Indra be &c. *Sapta hántra*. Instead of भूरिदानां the Sáukháyaná Sútra  
7, 17, read भूरिजानां, which is less correct and appears to be mistake.

[1, 32). This is the hymn liked by Indra, belonging to the Nishkevalya Shastra, and (seen) by Hiranyakasipu. By means of this hymn Hiranyakastūpa, the son of Angiras, obtained the favour of Indra (and) gained the highest world. He who has such a knowledge obtains the favour of Indra (and) gains the highest world. The hymn is the house as a firm footing. Thence it is to be repeated with the greatest slowness. (For a firm footing as a resting place is required for every one.) If, for instance, one happens to have cattle grazing in a distant quarter, he wishes to bring them (in the evening) under shelter. The stables are the firm footing (the place where to put up) for cattle. That is the reason that this hymn, which represents a firm footing, or shelter for cattle, which was represented by the Pragâtha, is to be repeated very slowly, so as to represent a firm footing.

### THIRD CHAPTER.

(*The abstraction of Soma. Origin of the three libations. Evening libation. The Vaisvadēva and Agnimāruta Shastras.*)

#### 25.

(*Story of the metres which were despatched by the Gods to fetch the Soma from heaven. Jagati and Trishubh unsuccessful. Origin of Dikshâ, Tapas, and Dakshinâ.*)

The king Soma lived (once) in the other world (in heaven). The Gods and Rishis deliberated : how might the king Soma (be induced) to come to us ? They said, " Ye metres must bring back to us this king Soma." They consented. They transformed themselves into birds. That they transformed themselves into birds (*suparna*), and flew up, is called

by the knowers of stories *sauparṇam* (*i. e.* this story is called so). The metres went to fetch king Soma. They consisted (at that time) of syllables only; for (at that time) there were such metres as consisted of four syllables. Jagati with her four syllables, flew first up, flying up she became tired, after having completed only half the way. She lost three syllables, being reduced to one syllable, she took (to heaven) with her (only) the *Dikṣā* and *Tapas*,<sup>1</sup> flew back (to the earth). He who has cattle possessed of *Dikṣā* and possessed of *Tapas*, his cattle belong to Jagati. Jagati took them.

Then the Trishtubh flew up. After having completed more than half the way, she became fatigued and throwing off one syllable, became reduced to three syllables, and taking (with her) the Dakshinā flew back (to the earth). Thence the Dakshināg (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of Trishtubh; for Trishtubh alone had taken them<sup>2</sup> (Dakshinā gifts).

## 26.

(*Gāyatrī successful; wounded when robbing the Soma*  
*Who became of her nail cut off, &c.*)

The gods said to the Gāyatrī, "fetel thou the king Soma." She consented, but said, "during the whole of my journey (up to the celestial world) you must repeat the formula for wishing a safe passage to me." The gods consented. She flew up. The gods

<sup>1</sup> These gifts are to be bestowed upon the sacrifice at the *Dakshināyā iṣṭi*. See 1, 1-5.

<sup>2</sup> The words चतुर्भूमिता are to be parsed as follows: चतुर् भूमिता.

ated throughout her passage the formula for ing a safe passage, viz. *pra châ châ*, go, and come t, and come back. For the words *pra châ châ*<sup>3</sup> ify, that the whole journey will be made in safety. who has a friend (who sets out on a journey) it to repeat this formula; he then makes his pas- in safety, and returns in safety.

he Gâyatrî, when flying up, frightened the guar- s of Soma, and seized him with her feet and bill, (along with him) she also seized the syllables h the two other metres (Jagatî and Trishubh) lost. Kris'ânu, (one of) the guardians<sup>4</sup> of the a, discharged an arrow after her, which cut off nail of her left leg. This became a porcupine.

The porcupine having thus sprung from the nail h was cut off) the Vas'â (a kind of goat), sprang the marrow (*vas'a*) which dripped from the nail off). Thence this goat is a (suitable) offering. shaft of the arrow with the point (discharged ijs'ânu) became a serpent which does not bite *dubha* by name). From the vehemence with h the arrow was discharged, the snake *scuja* was used; from the feathers, the shaking branches h hang down (the airy roots of the As'vattha); the sinews (with which the feathers were ued on the shaft) the worms called *gandûpada*, the fulmination (of the steel) the serpent *andhâhi*. such objects was the arrow (of Kris'ânu) trans- ed.

This formula is used for wishing to a friend who is setting ont jurney a safe passage and return in safety.

Iyana here quotes an Adhvaryu mantra containing the names guardians of the Soma, among whom one is Kris'ânu : अंघारे बंधारे हस्त सुचल कृशने एते वः सोमकथणा-रक्षम् मा वो इमन See Vâjasaneyi Sañhitâ, 4, 27, with hara's commentary on it (p. 117 in Weber's edition).

## 27.

(*Origin of the three libations. They all are of equal strength.*)

What Gâyatrî had seized with her right foot, that became the morning libation ; she made it her own place. Thence they think the morning libation to be the most auspicious (of all). He who has such a knowledge becomes the first and most prominent (among his people) and attains to the leadership

What she had seized with her left foot, became the midday libation. This (portion) slipped down, and after having slipped down, did not attain to the same (strength) as the first libation (had with the right foot). The gods got aware of it, and wished (that this portion should not be lost). They put (therefore) in it, of the metres, the Trishtubh, and of the deities, Indra. Therefore it (the midday libation) became endowed with the same strength as the first libation. He who has such a knowledge prospers through both the libations which are of equal strength, and of the same quality.

What Gâyatrî had seized with her bill, became the evening libation. When flying down, she sucked in the juice of this (portion of Soma, held in her bill), and after its juice had gone, it did not equal (in strength) the two first libations. The gods got aware of that and wished (that the juice of this portion should be kept). They discovered it (the remedy) in cattle. That is the reason that the priests pour sour milk (in the Soma at the evening libation), and bring oblations of melted butter and of flesh (things coming from the cattle). In this way the evening libation obtained equal strength with the two first libations.

He who has such a knowledge prospers through all the libations which are of equal strength and of the same quality.

(How Trishṭubh and Gāyatrī obtained their proper number of syllables.)

The two other metres said to the Gāyatrī, "That which thou hast obtained of us, viz. our syllables, should be restored to us." The Gāyatrī answered, "No." They said) "As far as the right of possession is concerned, they (those syllables) are ours." They went to ask the gods. The gods said, "as far as the right of possession is concerned, they are yours," whence it comes, that even here (in affairs of daily life), people say when they quarrel, "as far as the right of possession is concerned, this is ours."<sup>5</sup>

Hence the Gāyatrī became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trishṭubh had three, and the Jagatī only one syllable.

The Gāyatrī lifted the morning libation up (to the gods); but the Trishṭubh was unable to lift up the midday libation. The Gāyatrī said to her, "I will lift up (with the midday libation); let me have a share in it. The Trishṭubh consented, and said, "put upon me (who consists of three syllables), these eight syllables." The Gāyatrī consented and put upon her (eight syllables). That is the reason that at the midday libation the two last verses of the triplet at the beginning of the Marutvatiya Shashtra (the first verse being in the Anushtubh metre), and its sequel (the *anuchara* triplet) belong to the Gāyatrī. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagatī which had only one syllable, was unable to lift the third libation (up). The Gāyatrī said

<sup>5</sup>This remark here is only made to illustrate a phrase which seems to be very common in the Vedic Sanscrit: यथा विच्छं नः

to her, “ I will also go up (with thee) ; let me have a share in this (libation).” The Jagatî consented (and said), “ put upon me those eleven syllables (of the Gâyatrî and Trishûlbh joined). She consented and put (those eleven syllables) upon the Jagatî. That is the reason, that, at the evening libation, the two latter verses of the triplet with which the Vais'vadeva Shastra commences (*pratipad*), and its sequel (*anuchara*) belong to the Gâyatrî. Jagatî, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gâyatrî obtained eight, the Trishûlbh eleven, and the Jagatî twelve syllables.

He who has such a knowledge, prospers through all metres which are of equal strength and of the same quality. What was one, that became three-fold.<sup>6</sup> Thence they say, only he who has this knowledge, that what was one, became three-fold, should receive presents.

### 29.

(*Why the Adityas and Savitîr have a share in the evening libation. On Vâgnî's and Dyâvapitrî's share in it.*)

The gods said to the Adityas, “ let us lift up the (the evening) libation through you.” They consented. Thence the evening libation commences with the Adityas.<sup>7</sup> At the commencement of it there is the

<sup>6</sup> This remark refers to the fact that the Gâyatrî, which consists originally only of eight syllables, consists of three times eight, or twenty-four.

<sup>7</sup> The very commencement of the evening libation is the pouring of Soma juice from the so-called Aditya graha (a wooden jar). This follows the chanting of the *Arbhavam*; then the offering of a animal, and that of Purodâsa to the manes, after which a libation is poured from the Savitri graha, and the Vais'vadeva Shâshwat repeated. (As'v. Sr. S. 5, 17.)

libation from) the Aditya graha. Its Yájyá mantra is, *ádityáso aditir madayantám* (7, 51, 2), which contains the term *mad* “to be drunk” which is complete in form (equal to the occasion). For the characteristic feature of the evening libation is, “to be drunk.” He does not repeat the Anuvashatkára,<sup>9</sup> nor does he taste the Souri (as is usual, after the libation has been poured into the fire); for the Anuvashatkára is the completion, and the tasting (of the offering by the priests) is also the completion (of the ceremony). The Adityas are the vital airs. (When the Hotar, therefore, does not repeat the Anuvashatkára, nor taste the Aditya libation, he thinks), I will certainly put no end<sup>10</sup> to the life (of the sacrificer).

The Adityas said to Savitar, “let us lift up this (the evening) libation through thee.” He consented. Then the beginning (*pratipad* of the Vaisvadeva Shastra at the evening libation) is made with a triplet of verses addressed to Savitar.<sup>11</sup> To the Vaisvadeva Shastra belongs the Savitri graha. Before<sup>12</sup> the commencement (of this Shastra) he repeats the Yájyá for the libation (from the Savitri graha), *dámáná deraḥ svitu varenyam* (As'v. Sír. S. 5, 18). This verse<sup>13</sup>

<sup>9</sup> See page 133.

<sup>10</sup> The negation is here expressed by *net*, i. e. *na it*, the same which is almost exclusively used in the Zend-Avesta, in the *ne* and *not* for expressing the simple negative.

<sup>11</sup> The Pratipad, or beginning triplet of verses of the Vaisvadeva Sútras is, *tat savitur vínimahé*. (5, 82, 1-3).

<sup>12</sup> The Yájyá is to be repeated before the Vaisvadeva Shastra is repeated.

<sup>13</sup> It is also, with some deviations, found in the Atharvaveda Sáṃhitá (7, 14, 4). According to the As'v. Sútras it runs as follows :

दमना देवः सविता वरेण्यो दधद्रवा दक्षपिदभ्यो आशुनि ।  
पिदास्याम् ममदद्वेनमिष्टयः परिज्ञा चिद्रमसे अस्य धर्मणि ॥  
The deviations of the text in the Atharvaveda consist in the following : instead of रवाः रवः; for दक्षपि० दक्षपी०; for ममदद्वेनमिष्टय-

contains the term *mad* “to be drunk” which is complete in form. The term *mad* “to be drunk” is a characteristic of the evening libation. He does not repeat the Anuvashatkâra, nor does he taste (from the Soma juice in the Savitri graha). For the Anuvashatkâra is completion, the tasting (of the Soma by the priest) is completion. Savitar is the life. (He should do neither, thinking) I will certainly put no end to the life (of the sacrificer). Savitar drinks largely from both the morning and evening libations. For there is the term *piba* “drink,” at the commencement<sup>13</sup> of the Nivid addressed to Savitar at the

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it has समददेनसिष्टे; instead of रमते it has क्रमते. It is evident, that the readings of the Atharvaveda are corrupt; for it will be impossible to strike out the sense of the mantra from its text presented in the Atharvaveda; but it may be done from that given in the Asvalayana Sûtras. I translate it as follows: “The divine house-father Savitar, who is chosen (as tutelary deity by man), has provided people (*āgya*) with precious gifts to make offerings to Daksha (one of the Adityas) and the manus. May he drink the Soma! May the (Soma) offerings impregnate him, when, on his wanderings, he pleases to delight in his (the Soma’s) quality!”

In the words, *saritî devah somasya pibatu*. The hymn, in which the Nivid for Savitar is inserted, is, *abhâd devah* *tau*<sup>14</sup> (4, 54). The whole Nivid is as follows:

रुदिता देवः सोमस्य पिबनु । हिरण्यपाणि: सुजिह्वः । गुबाङः  
खंगुरिः । विरहन्त्यसवनः । यः प्रातुवद्दुधितो । उमे जोगी  
सचोमनि । शेषं सावित्रमासुवं । दोष्मी धेनुं । वैलङ्घारमनडवाहं  
आङ्गुं सत्त्वं । पुरंधिं योषां । जिष्युं रथेषां । सभेयं युतानं । परामीं  
सावित्रदराद्यग्रंसं । सविता देव इह अवदिह सोमस्य मत्तत् । त्रेषां  
देवो ॥ (The conclusion is just as in the other Nivids). *Sapta Hâutra*, In the Sankhay. S. 1, Sûtras (8, 18), there are before  
परामी० the words. सविता देवः I translate it as follows: May  
the god Savitar drink of the Soma juice, he with his golden lumb  
and his good tongue, with his fine arms and fine fingers, he who  
produces three a day the real objects (i. e. the external world is  
visible in the morning, at noon, and in the evening), he who pro-  
duced the two treasures of wealth, the two loving sisters (night and  
dawn), the best things that are created, the milking cow, the ox  
drawing carts, the swift septed (of horses for drawing the cart).

evening libation), and at the end<sup>14</sup> the term *mad* “to be drunk.” Thus he makes Savitar share in both the morning and evening libations.

At the morning and evening libations verses addressed to Vâyu are repeated, many at the morning, one only<sup>15</sup> at the evening libation. That is done because the vital airs (represented by Vâyu, the wind) in the upper parts (represented by the morning libation) of the human body are more numerous than those in the lower parts (represented by the evening libation).

He repeats a hymn addressed to Heaven and Earth.<sup>16</sup> For Heaven and Earth are stand-points.

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(image of the sun-god), the female (called) *purandhi*, i. e. meditation, the victorious warrior, the youth in the assemblage (of men), &c.

<sup>14</sup> In the words, *savîtâ deruh iha s'ravarâd tha somasya matsat*.

<sup>15</sup> This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., *ngudhâr vayavâka*. The whole appendage, which is to be found in the A.Sv. S'r. S. 5, 18, and in Sata Hâtria is: एकयाच दशभिश्च स्मूते । द्राभ्यामिष्टये विश्लाचोऽ  
तिष्ठभिश्च वहसे चिंशताच । निशुद्धि वायविह ता सुंचोऽ i. e.  
Vâyu, come hither with (thy) steeds, unloosen them, (come) with  
eleven for thy own sake, with twenty-two for (making) the sacrifice  
en~~on~~ with thirty-three for carrying (the sacrifice).

<sup>16</sup> This is *pradyârvâ yajnâih* (1, 159). The Nivid to be inserted before the last verse of the Dyâvâgnithvî hymn is:

आवाश्यिवो सोमस्य मत्पतां । पिताच माताच उच्चश्च प्रजननंच ।  
धेनुश्च कषमश्च । धन्याच धिषणाच । सुरेनाश्च हुडुघाच । ग्रंभश्च म-  
धामूश्च । कर्जस्तीच पथस्तीच । रेतोधाश्च रेतोभिश्च । आवाश्यिवी  
इह अतामिद्द सोमस्य मत्पतां । प्रेमां देवी देवहतिमवतां देवा  
पिषां । प्रेदं ब्रह्म प्रेदं क्षत्रं । प्रेदं सुन्वन्तं यजमानमवतां । चित्रे चि-  
त्रामिरुतिभिः । श्रुतां ब्रह्माण्यावसागतां ॥ May Heaven and Earth en-  
joy the Soma which are the father and mother, the son and generation,  
the cow and the bull, the grain and the wood, the well-provided with  
seed, and the well-provided with milk, the happy and the beneficial,  
the juicy and milky, the giver of seed, and (holder) of seed. May  
both Heaven and Earth here hear (me)! May they here enjoy the  
Soma, &c.

Earth is the stand-point here, and Heaven is the stand-point there (in the other world). By thus repeating a hymn addressed to Heaven and Earth, the Hotar establishes the sacrificer in both places (in earth and heaven).

## 30.

(*Story of the Ribhus. On their share in the evening libation.*)

He repeats the Ribhu hymn (*takshan ratham*, I, 111).<sup>17</sup> The (beings called) Ribhus among the gods, had, by means of austerities, obtained the right to a share in the Soma beverage. They (the gods) wished to make room for them in the recitations at the morning libation; but Agni with the Vasus, (to whom this libation belongs), turned them out of the morning libation. They (the gods) then wished to make room for them in the recitations at the midday libation; but Indra with the Rudras, (to whom this libation belongs), turned them out of this libation. They then wished to make room for them in the

<sup>17</sup> The Nivid inserted before the last verse of the Ribhu hymn is  
 ऋभवो देवाः सोमस्य मत्स्यन् । विष्णुश्चो स्वप्नमः । कर्मणं सुहस्ताः ॥  
 धन्या भनिष्ठाः । शस्या शमिष्ठाः । शच्चा शच्चिष्ठाः । ये धेनुं विश्व-  
 जुं विश्वरूपामतक्षन् । अतद्यं धेनुमभवद्विश्वरूपो । अयुजत चरी  
 अयुद्देवानुप । अब्द्रन्त्सं कनोनां अदंतः । संवत्सरे स्वप्नमो यज्ञियं  
 भागमायन् । ऋभवो देवा इह अवग्निह सोमस्य मत्स्यन् । प्रेमां देवा  
 देवहस्तिमवंतु ॥ May the divine Ribhus enjoy the Soma, who are busy  
 and clever, who are skilful with their hands, who are very rich, who are  
 full of bliss, full of strength, who cut the cow which moves every-  
 where, and has all forms (i. e. the earth), who cut the cow (that)  
 she became of all forms, who yoked the two yellow horses (of Indra)  
 who went to the gods, who when eating got aware of the girls, who  
 entered by their skill upon their share in the sacrifice in the year  
 (at the sacrificial session lasting for one year); may the divine  
 Ribhus bear (us) here and enjoy the Soma, &c.

citations at the evening libation; but the Vis've evāḥ (to whom it belongs) tried to turn them out of it, saying, "they shall not drink here, they shall not." Prajāpati then said to Savitar, "these are thy pupils; thou alone (among the Vis've Devāḥ), therefore, shalt drink with them." He consented, and said to Prajāpati), "drink thou also, standing on both sides of the Ribhus." Prajāpati drank standing on both sides of them. (That is the reason that) these two Dhāyyās (required for the Vais'vadeva Shastra) which do not contain the name of any particular deity, and belong to Prajāpati, are repeated, one after the other, after the Ribhu hymn. (They are) *śripakhyitnum útaye* (1, 4, 1) and *ayam venas' chodayat* (10, 123, 1).<sup>18</sup> Prajāpati thus drinks on both their sides. Thus it comes that a chief (*s'reshṭhi*) pours with a draught from his goblet whom he likes.

The gods, however, abhorred them (the Ribhus) on account of their human<sup>19</sup> smell. (Therefore) they interposed two (other) Dhāyyās between the Ribhus and themselves. (These are) *yebhyo mātā madhumat* (10, 3, 9), and *evā pitre vis'va derāya* (4, 50, 6).<sup>20</sup>

<sup>18</sup> This whole story is invented for explaining the position assigned to these verses and hymns in the Vais'vadeva Shastra. After those addressed to Savitar, *abhiūt derah savitā* (4, 54), there follows the verse *śripakhyitnum*, which is called a Dhāyyā; then the hymn addressed to the Ribhus, *takshan ratham*, and then the verse *ayam venas'*, which is also a Dhāyyā. See As'v. S'r. 5, 8.

<sup>19</sup> They are said to have been men, and raised themselves to an equal rank with the gods by means of sacrifices and austerities.

<sup>20</sup> These two verses immediately follow: *ayam venas' chodayat*. As'v. S'r. 8, 5, 10.

## 31.

(*The Nirid hymn for the Vis'vē Devāḥ. Of the Dhāyyás of the Vais'vadeva Shastra. To what deities it belongs. On the concluding verse of the Shastra.*)

He repeats the Vais'vadeva hymn.<sup>21</sup> The Vais'vadeva Shastra shows the relationship of subjects to their king). Just as people represent the interior part

<sup>21</sup> This is *ā no bhadrāḥ kṛatavo* (1, 89). The Nivid inserted before the last verse of this Vis'vadevā hymn is :

विश्वे देवाः सोमस्य मत्स्न् । विश्वे वैश्वानराः । विश्वे हि विश्व महसः । महिमहान्तः । ताक्षाद्वानेमतिशीवानः । आक्षी च चतुर्वाहसः । वाताक्षानो अग्निदूताः । ये यांच शृथिर्वीच तद् अपश्च स्वस्य । ब्रह्मच श्वर्वच । वर्दिथ वेदिंच । यज्ञंचोरुचांतरिं ये स्य चय एकादशाः । चयश्च चिश्च । चयश्च चोच मत्सा । चय चीच सहस्रा । तावन्तो भिषाचः । तावन्तो रात्तषाचः । तावन्तो पलोः । तावन्तीर्घाः । तावन्त उदरणे । तावन्तो निवेशने । अते या देवा भयांसः स्य । मा वा देवा अपिशसासापरिशसादृक्षि । इन्द्र देवा इह अवद्विह सोमस्य मत्स्न् । इमां देवां ॥ (Supta Haar)

The text as given in the Sāṅkhāya Sr. S. 8, 21, differs in some passages. Instead of ताक्षाद्वा it has पृष्ठाद्वा which is, no doubt, more correct. The words तावन्त उदरणे तावन्तो निवेशने are transposed; they follow after तावन्तीर्घाः after which तावन्तो भिषः and तावन्त रा० are put. Instead of अपिशसु there is अपिशसामाविशसा पुरा वक्ति. The translation of some terms in this Nivid, which is doubtless very old, is extremely difficult. And then the reading does not appear to be correct. It is, however, highly interesting, as perhaps one of the most ancient accounts I have of the number of Hindu deities. They are here stated at 3 in 11; then at 33, then at 303, then at 3003. It appears from this statement, that only the number 3 remained unchanged, whilst the number 30 was multiplied by 10 or 100. Similarly the number of gods stated at 3239 in a hymn ascribed to the Rishi Vis'vānitra Rigveda, 9, 9. This statement appears to rely on the Vais'vadeva Nivid. If we add 33+303+3003 together, we obtain exactly the number 3339. This coincidence can hardly be fortuitous, and we have strong reasons to believe, that Vis'vānitra perfectly knew Vis'vē Devāḥ Nivid. That it contains one of the most authenti-

of a kingdom), so do also the hymns (represent the interior, the kernel, of the Shastra). The Dhāyyās, then, are like what is in the desert (beasts, &c.) That is the reason that the Hotar must repeat before and after every Dhāyyā the call *s'ōṁsāvom* (for every Dhāyyā is considered as a separate recitation distinct from the body of the Shastra). (Some one might meet) how can verses, like the Dhāyyās, which are to be compared to a desert ? Regarding this he (the itareva Rishi) has told, that the deserts (*aranyakāni*) are properly speaking no deserts on account of the beasts and birds to be found there.

The Vais'vadeva Shastra is to be likened to man. Its hymns are like his internal parts ; its Dhāyyās like the links (of his body). That is the reason that the Hotar calls *s'ōṁsāvom* before and after every Dhāyyā (to represent motion and flexibility). For the links of the human body are loose ; these are, however, fastened and held together by the Brahma, the Dhāyyā<sup>22</sup> and Yājyā verses are the root of the

usages for fixing the number of Hindu deities follows from quotations in other Vedic books. So we read in the Brīhad Aranyaka Upanishad (page 642-49, edited by Roer, Calcutta 1849) a discussion between Yagnavalkya on the number of gods, where he appeals to the 1st of the Vais'vadeva hymn as the most authoritative passage for settling this question. Perhaps the oldest authority we have for fixing the number of the Hindu deities, on the first instance, at thirty-three, is Rigveda, 8, 28, 1. The hymn to which this verse belongs said to have descended from Manu, the progenitor of the human race. Its style shows traces of high antiquity, and there can be hardly any doubt, that it is one of the earliest Vedic hymns we have. A division of these thirty-three deities into three sets, each of eleven, equally distributed among the three worlds, heaven, air, and earth (see 1, 139, 11) appears to be the result of later speculations. According to the Nivid in question, the gods are not distributed among the three worlds, but they are in heaven, and earth, water, and sky, in the Brahma and Kshatra, in the Barhis, and on the earth, in the sacrifice, and in the air.

<sup>22</sup> Here the regular Dhāyyās (see 3, 18), are to be understood, not the extraordinary additions which we have in the Vais'vadeva Shastra.

sacrifice. When they use Dhâyyâs and Yâjû different from those which are prescribed, then they uproot the sacrifice. Therefore they (the Dhâyyâs and Yâjyâs) should be only of the same nature (they should not use other ones than those mentioned).

The Vais'vadeva Shastra belongs to five classes of beings. It belongs to all five classes of beings, viz. Gods and Men, Gandharvas (and) Apsaras,<sup>23</sup> Serpents and Manes. To all these five classes of beings belong the Vais'vadeva Shastra. All beings of these five classes know him (the Hotar who repeats the Vais'vadeva Shastra). To that Hotar who has such a knowledge come those individuals of these five classes of beings who understand the art of recitation (to assist him). The Hotar who repeats the Vais'vadeva Shastra belongs to all deities. When he is about to repeat his Shastra, he ought to think of all directions (in them before his mind), by which means he provides all these directions with liquid (*rasa*). But he ought not to think of that direction in which his enemy lives. By doing so he consequently deprives him of his strength.

He concludes (the Vais'vadeva Shastra) with the verse *aditîr dyâur aditîr antariksham* (I, 89, 10). "Aditi is heaven, Aditi is the air, Aditi is mother, father and son; Aditi is all gods; Aditi is the two classes of creatures; Aditi is what is born; Aditi is what is to be born." She (Aditi) is mother, she is father, she is son. In her are the Vais'vedevas,<sup>24</sup> her the five classes of creatures. She is what is both, she is what is to be born.

(When reciting this concluding verse which is to be repeated thrice), he recites it twice (for the second and third times) so as to stop at each (of the four padas. (He does so) for obtaining cattle, which are

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<sup>23</sup> Gandharvas and Apsaras are counted as one class only.

ur-tooted. Once (the first time) he repeats the concluding verse, stopping at the end of each half of the verse only. (That is done) for establishing a firm footing. Man has two feet, but animals have four. (By repeating the concluding verse twice in the said manner) the Hotar places the two-legged sacrifice among the four-legged animals.

He ought always to conclude (the Vais'vadeva Hâstra) with a verse addressed to the five classes of beings (as is the case in *aditir dyâur*) ; and, when concluding, touch the earth. Thus he finally establishes the sacrifice in the same place in which he applies the means of his performance.

After having repeated the Vais'vadeva Shastra, he recites the Yâjyâ verse addressed to the Vis'vedevâs : *vis' veda dâh s'rîmata imam havam me* (6, 52, 6). Thus he pleases the deities according to their rates (in the libation).

### 32.

(*The offerings of Ghee to Agni and Vishnu, and the offering of a Charu to Soma.*)

The first Yâjyâ verse for the offering of hot butter addressed to Agni, that for the offering of Charu addressed to Soma, and another for the offering of hot butter is addressed to Vishnu.<sup>24</sup>

<sup>24</sup> After the Soma juice has been offered to the Vis'vedevâs, an oblation of hot butter (ghee) is given to Agni; then follows the oblation of Charu or boiled rice, to Soma, and then another oblation for butter to Vishnu. The chief oblation is that of Charu to Soma, which is put in the midst of the two offerings of hot butter. The two verses addressed at this occasion to Agni and Vishnu are not to be found in the Sâmhitâ of the Rigveda; but they are given by Val. in the S'rûpa Sûtras, (5, 19). The following is addressed to Agni. षष्ठाहवनोऽष्टतष्ठेऽभग्निष्ठेपितोऽष्टतमस्य धाम । षष्ठ-प्रम्बांहरितोऽवहन्तु षष्ठं पितॄन् यजसि देव देवान् ॥ i. e. Agni is it who receives oblations of hot butter, who has (as it were) a back laden

The Yâjyâ verse for the offering of Charu to Soma is *trañ̄ soma pitribhiḥ* (8, 48, 13); it contains the word “*pitaras*,” i. e. manes. (This Charu is an oblation to the dead Soma). The priests kill the Soma, when they extract its juice. This (oblation of Charu) is therefore the cow which they use to kill (when the body of a sacrificer is laid on the funeral pile.<sup>25</sup>) For this Charu oblation has, for the Soma, the same significance as the cow sacrificed at the funeral pile for the manes. This is the reason that the Hotar repeats (at this occasion) a Yâjyâ verse, containing the term “*pitaras*,” i. e. manes. Those who have extracted the Soma juice, have killed the Soma. (By making this oblation) they produce him anew.

They make him fat<sup>26</sup> in the form of a sieve (by putting him between Agni and Vishnu); for (the gods

with hot butter, by whom hot butter abides, whose very bones are hot butter. May thy butter drops, sputtering horses, carry the Thou, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yâjyâ verse addressed to Vishnu is : उर्व विष्णो विक्रमेत्  
श्याय नस्त्वधि । दृतं दृतयोने पिव प्र प्रयज्ञपतिं तिर i. e. take, o  
Vishnu! thy wide strides; make us room for living in ease.  
Drink the hot butter, O thou, who art the womb of hot butter,  
prolong (the life of) the master of the sacrifice (the sacrificer).

<sup>25</sup> The term is *anustamani* (*gauḍī*) i. e. a cow put down *aflī*, i. e. accompanying the dead to the other world. See As'v. Grīhya Sutra 4, 3.

<sup>26</sup> The term is *āpyayanti*. This is generally done by sprinkling water over him before the juice is squeezed, for the purpose of making the Soma (mystically) grow. When he is already squeezed and even sacrificed, water itself cannot be sprinkled over him. But this is mystically done, by addressing the verses just mentioned to the deities Agni, Soma, and Vishnu, so as to put Soma in the midst of them just as a town invested on all sides. When they perform the ceremony of *āpyayanaṁ*, the Soma plant is on all sides to be sprinkled with water. This is done here symbolically by offering first ghee, and giving ghee again after the Charu for Soma is sacrificed. So he is surrounded everywhere by ghee, and the two gods Agni and Vishnu.

of) the deities Agni, Soma, and Vishnu, has the form of a sieve.

After having received (from the *Agnivaryu*) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sama singers. Some Hotri-priests offer first this Charu (after the oblation to the gods is over) to the Sama singers. But he ought not to do that for he (the Hotar) who pronounces the (powerful) call *raushat* eats all the remains of the food (offered to the gods). So it has been said by him (the *Aitareya Rishi*). Therefore the Hotar who pronounces the (powerful) formula *raushat* should, when acting upon that injunction (to offer first the Charu remains to the Sama singers), certainly first look upon himself. Afterwards the Hotars offer it to the Sama singers.<sup>27</sup>

### 33.

(*Prajāpati's illegal intercourse with his daughter, and the consequences of it. The origin of Bhūtavān.*)

Prajāpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (*Ushās*). He transformed himself into a buck of a kind of deer (*ris'ya*), whilst his daughter assumed the shape of a female deer (*rohit*).<sup>28</sup> He approached her.

The remark about the *āpyayanam* is made in the Brāhmaṇam for the sole purpose of accounting for the fact, that the first Yājñā is addressed to Agni, the second to Soma, and the third to Vishnu; that this was a sacrificial rule, see *As'v. Sr. S. 5, 19.*

<sup>27</sup> The mantras which the Hotar has to repeat at this occasion, are given in full by *As'valāyana Sr. S. 5, 19.* After having repeated them, he besmears his eyes with melted butter, and gives the Charu over which butter is dripped, to the Sama singers, who are called here and in *As'valāyana Chandogas.*

<sup>28</sup> Sāyaṇa gives another explanation. He takes *rohitam*, not as the name of a female deer, but as an adjective, meaning red. But then we had to expect *rohitām*. The crude form is *rohit*, not *rohita*. He explains the supposed *rohita* as *ritumati*.

The gods saw it (crying) "Prajâpati commits an never done (before)." (In order to avert the consequences of this incestuous act) the god inquired for some one who might destroy the consequences (of it). Among themselves they did not find any one who might do that (atone for Prajâpati's crime). They then put the most fearful bodies (for the gods have many bodies) of theirs in one. This aggregate of the most fearful bodies of the gods became a god *Bhûtarâu*<sup>29</sup> by name. For he who knows this name only, is born.<sup>30</sup> The god said to him, "Prajâpati has committed an act which he ought not to have committed. Pierce this<sup>31</sup> (the incarnation of his evil deed)." So he did. He then said, "I will choose a boon from you." They said, "Choose." He then chose as his boon sovereignty over cattle.<sup>32</sup> That is the reason that his name is *pas'umân*, i. e. having cattle. He who knows on this earth only this name (*pas'umân*), becomes rich in cattle.

He (*Bhûtarâvân*) attacked him (the incarnation of Prajâpati's evil deed) and pierced him (with an arrow). After having pierced him he sprang up (and became a constellation). They call him *mriga*, i. e. deer (stars in the Orion), and him who killed that being<sup>33</sup> (which

<sup>29</sup> Sây. takes him as Rudra, which is, no doubt, correct.

<sup>30</sup> This is only an explanation of the term *bhûtarâvân*.

<sup>31</sup> This refers to the *pâpman*, i. e. the incarnate evil deeds, a kind of devil. The evil deed of Prajâpati had assumed a certain form, and this phantom, which is nothing but a personification of remorse, was to be destroyed.

<sup>32</sup> This appears to confirm Sâyana's opinion that Rudra or Siva is here alluded to. If he is called *pas'upati*, master of cattle.

<sup>33</sup> Sây. refers the demonstrative pronouns *tam imam*, by which alone the incarnation of Prajâpati's evil deed is here indicated to Prajâpati himself, who had assumed the shape of a buck. But the idea that Prajâpati was killed (even in the shape of a buck) is utterly inconsistent with the Vedic notions about him; for in the

(sprang from Prajāpati's misdeeds), *mriga vyādha*, i. e. hunter of the deer (name of star). The female deer *Rohit* (into which Prajāpati's daughter had been transformed) became (the constellation) Rohini. The arrow (by which the phantom of Prajāpati's sin was pierced) which had three parts (shaft, steel, and point) became such an arrow (in the sky). The sperm which had been poured forth from Prajāpati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajāpati not be spoilt (*mādushot*)."<sup>1</sup> This became the *madusham*. This name *madusha* is the same as *mānusha*, i. e. man. For the word *mānusha*, i. e. man, means "one who should not be spoiled" (*mādushan*). This (*madusha*) is a (commonly) unknown word. For the gods like to express themselves in such terms unknown (to men.)

### 34.

(How different creatures originated from Prajāpati's sperm. On the verse addressed to Rudra. Propitiation of Rudra.)

The gods surrounded this sperm with Agni (in order to make it flow); the Marutas agitated it; but Agni did not make it (the pool formed of Prajāpati's sperm) move. They (then) surrounded it with *Agni Vais'vârata*; the Marutas agitated it; Agni Vais'vârata (then) made it move. That spark which first blazed up from Prajāpati's sperm became that *Aditya* (the

<sup>1</sup> In parts of the Vedas he appears as the Supreme Being, to whom he is subject. The noun to be supplied was *pâpman*. But the author of the Brahmanam abhorred the idea of a *pâpman* or incarnation of sin of Prajāpati, the Lord of the Universe, the Creator. Hence he was only hinted at by this demonstrative pronoun. The meaning of the word *pâpman* in connection with Prajāpati, was, I thought, regarded by the author, as very inauspicious. Even the *astrotas* act committed by Prajāpati, he does not call *pâpa* sin, a *dasha* fault, but only *akritum*, "what ought not to be done," which is the very mildest term by which a crime can be mentioned.

sun); the second which blazed up became *Bhrigu*. Varuna him adopted as his son. Thence Bhrigu is called *Varuṇa*, i. e. descendant of Varuna. The third which blazed up (*adidēdirata*) <sup>34</sup> became the Adityas (a class of gods). Those parts (of Prajāpati's seed after it was heated) which were coals (*aṅgāra*) became the *Aṅgiras*. Those coals whose fire was not extinguished, and which blazed up again, became *Bṛihuspathi*. Those parts which remained as coal dust (*pāñchashāyāni*) became black animals, and the earth burnt red (by the fire) became red animals. The ashes which remained became a being full of links, which went in all directions (and sent forth) a stag, buffalo, antelope, camel, ass, and wild beasts.

This god (the Bhūtavān), addressed them (these animals), "This is mine; mine is what was left on the place." They made him resign his share by the verse, which is addressed to Rudra: *ā te pitā marutum* (2,33,1), i. e. "may it please thee, father of the Marutas, not to cut us off from beholding the sun (i. e. from living); may'st thou, powerful hero (Rudra) spare our cattle and children, that we, O master of the Rudras! might be propagated by our progeny."

The Hotar ought to repeat (in the third pada of the verse) *tvam no vīro* and not *abhi no vīro* (as the reading of another Sākhā). For if he do not repeat the words *abhi nah*, i. e. towards us, then this god (Rudra) does not entertain any designs against (*abhi*) our children and cattle (i. e. he does not kill them). In the fourth half verse he ought to use the word *rudriya* instead of *rudra*, for diminishing the terror (and danger) arising from (the pronunciation of) the real name Rudra.<sup>35</sup>

<sup>34</sup> This strange intensive form of the root *dīv* to shine, is here chosen only for explaining the origin of the name "*ādityās*".

<sup>35</sup> In the Rigveda Saṁhitā which is extant at present, the manus has in the third pada the word *abhi no*, and not *tvam no*, and in the

(But should this verse appear to be too dangerous) the Hotar may omit it and repeat (instead of it) only *s'ām uah karati*, (1, 43, 6), i. e. "may he be propitiated (and) let our horses, rams and ewes, our males and females, and cows go on well." (By repeating this verse) he commences with the word *s'ām*, i. e. propitiated, which serves for general propitiation. *Narah* (in the verse mentioned) means *males*, and *nāryah* females.

(That the latter verse and not the first one should be repeated, may be shown from another reason.) The deity is not mentioned with its name, though it is addressed to Rudra, and contains the propitiatory term *s'ām*. (This verse helps) to obtain the full term of life (100 years). He who has such a knowledge obtains the full term of his life. This verse (*s'ām uah karati*) is in the Gāyatrī metre. Gāyatrī is Brahman. By repeating that verse the Hotar worships him (Rudra) by means of Brahma (and averts consequently all evil consequences which arise from using a verse referring to Rudra).

## 35.

(*The Vais'vânara and Mâruta Nivid hymns, and the Stotriya and Anurûpa of the Agnimâruta Shastra.*)

The Hotar commences the Agni-mâruta Shastra with a hymn addressed to Agni-Vais'vânara.<sup>36</sup>

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fourth pada, *rudra*, and not *rudriya*. The readings of the verse as they are in our copies of the Sañhitâ, seem to have been current already at the time of the author of the Aitareya Brâhmaṇam. But he objects to using the verse so, as it was handed down, for sacrificial purposes, on account of the danger which might arise from the use of such terms as *abhi*, i. e. (turned) towards, and *rudra*, the proper name of the fearful god of destruction. He proposes two things, either to change these dangerous terms, or to leave out the verse altogether, and use another one instead of it.

<sup>36</sup> This is *vaisvânarâga prithu* (3, 3). The Nivid for the Vais'vânara hymn is:—

Vais'vânara is the seed which was poured forth. Thence the Hotar commences the Agni-mâruta Shastra with a hymn addressed to Vais'vânara. The first verse is to be repeated without stopping. He who repeats the Agni-mâruta Shastra extinguishes the fearful flames of the fires. By (suppressing) his breath (when repeating the first verse) he crosses the fires. Lest he might (possibly) forego some sound (of the mantra) when repeating it, it is desirable that he should appoint some one to correct such a mistake (which might arise). By thus making him (the other man) the bridge, he crosses (the fires, even if he should commit some mistake in repeating). Because of no mistake in repeating being allowed in this, there ought to be some one appointed to correct the mistakes, when the Hotar repeats it.

The Marutas are the sperm which was poured forth. By shaking it they made it flow. • Thence he repeats a hymn addressed to the Marutas.<sup>37</sup>

अग्निवैश्वानरः सोमस्य मत्स्यत् । विश्वेषं देवानां समित् । अजरं  
देवं ज्योतिः । यो विड्ये मानुषीयो अदीदेत् । युपूर्वाहुर्दि  
द्युतानः । अजर उषसामनीके । आ यो यां भात्याइथिर्वी । ओर्ब  
तरिक्षं । ज्योतिषा यज्ञाय श्रमं यंसत् । अग्निवैश्वानर दृढ़ यवदिं  
सोमस्य मत्स्यत् । प्रेमां देवो देवह्लिमवतु ॥

“ May Agni Vais'vânara enjoy the Soma, he who is the fuel for all gods (for he as the vital spirit keeps them up), he who is the unperishable divine light, who lighted to the quarters of men, who (as) shining in former skies (days), who is never decaying in the course of the auroras (during all days to come), who illuminates the sky, the earth, and the wide airy region. May he, through his light, give (us) shelter ! May Agni Vais'vânara here hear (us), &c.”

<sup>37</sup> This is the Sûkta: *pratvakshasah pratavasah* (1, 87). The Nivid of the hymn for the Marutas at the evening libation, is:

मरतो देवाः सोमस्य मत्स्यत् । सुषुभेः स्वर्काः । अर्कसुभेः वृष्ट-  
द्युसः । स्त्रा अनाधृतरथीः । लेपासः पुणिमातरः । गुणार्द-

In the midst (of the Shastra, after having repeated the two hymns mentioned) he repeats the Stotriya <sup>38</sup> and Anurûpa Pragâthas, *yajñâ yajñâ vo agnaye* (1, 168, 1-2), and *dero vo dravinodâ* (7, 16, 11-12). The reason that he repeats the “womb” (the Stotriya) in the midst (of the Shastra), is because women have their wombs in the middle (of their bodies). By repeating it, after having already recited two hymns (the Vaisvanara and Agni-mâruta), he puts the organ of generation between the two legs in their upper part for producing offspring. He who has such a knowledge will be blessed with offspring and cattle.

## 36.

(*The Jâtavedâs Nivid hymn*).

He repeats the hymn addressed to Jâtavedâs. <sup>39</sup> all beings after having been created by Prajâpati

अरवादयः । तवमो भैददिष्यः । न भस्यावर्षनिर्णजः । मरुतो  
वा इच अवग्निर्ह सोमस्य मत्स्यन् । प्रेमां देवा देवहृतिमवंतु ॥

May the divine Marutas enjoy the Soma, who chant well and have its songs, who chant their songs, who have large stores (of wealth), who have good gifts, and whose chariots are irresistible, who are stirring, the sons of Pris'ni, whose armour shines with the brilliancy gold, who are powerful, who receive the offerings (to carry them) who make the clouds drop the rain. May the divine Marutas (in my invocation). May they enjoy the Soma, &c.”

The Stotriya is here mentioned by the term of *yoni* womb. It called so on account of its containing the very words of the Sâman whose praise the whole Shastra is recited, and forming thus the core of the whole recitation. The name of the Sâman in question *yajñâ yajñîya* (Sâmaveda Sañhita, 2, 53, 54.)

This is *pra tavyaeîm*, 1, 143. The Nivid for Jâtavedâs is  
अग्निर्जातवेदाः सोमस्य मत्स्यन् । स्वनीकश्चिच्चभानुः । अप्रोषि-  
न्नग्नहपतिः । तिरस्मांसि दर्शनः । घृताहवन ईयः । बद्धलव-  
स्त यज्ञा । प्रतीत्यां श्चून्जेतापराजितः । अप्ये जातवेदोऽभियु-  
मित्तुह आयद्वस्त । तुणोअप्सरः । समेक्षारं स्वातारमंहसस्या-  
। अग्निर्जातवेदा इच अवदिच्च सोमस्य मत्स्यन् । प्रेमां देवो देव-  
तिमवंतु ॥

walked having their faces turned aside, and did not turn (their backs). He (Prajāpati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajāpati said, "The creatures which are born (*jāta*), I obtained (*aridam*) through this one (Agni)." From these words came forth the Jātavedas hymn. That is the reason that Agni is called Jātavedas.<sup>40</sup>

The creatures being encircled by fire were hemmed in walking. They stood in flames and blazing. Prajāpati sprinkled them with water. That is the reason that the Hotar, after having recited the Jātavedas hymn, repeats a hymn addressed to the waters : *apuḥ shtha mayobhurah* (10, 9). Thence it is to be recited by him as if he were extinguishing fire (*i. e.* slowly).

Prajāpati after having sprinkled the creatures with water, thought, that they (the creatures) were his own. He provided them with an invisible lustre through *Ahir budhnya*. This Ahir budhnya (lit. the serpent of the depth) is the Agni Gāhapatya (the household fire). By repeating therefore a verse addressed to Ahi budhnya,<sup>41</sup> the Hotar puts the invisible lustre in the

" May Agni Jātavedas enjoy the Soma ! he who has a beautiful appearance, whose splendour is apparent to all, he, the house-father who does not flicker (when burning, *i. e.* whose fire is great and strong) he who is visible amidst the darkness, he who receives the offering of melted butter, who is to be praised, who performs the sacrifice without being disturbed by many hindrances, who is unconquerable, and conquers his enemies in the battle. O Agni Jātavedas ! extol (thy) splendour and strength round us, with force and pluck (*ut* and *aptus'ah* are adverbs); protect him who lights (thee), *ut* praises (thee) from distress ! May Agni Jātavedas here hear (*ut*) may he enjoy the Soma.

<sup>40</sup> The etymology of the word as here given is fanciful. The proper meaning of the word is, "having possession of all that is here, i. e. pervading it. With the idea of the fire being an all-pervading power, the Rishis are quite familiar. By Jātavedas the "great fire" is particularly to be understood.

<sup>41</sup> This is *uta no ahir budhnyah śrinotu* (6, 50, 14), which forms part of the Agni-māruta Shastra. See As'v. S. 5, 20.

who brings oblations is more shining than one who does not bring them.”<sup>42</sup>

## 37.

(*The offerings to the wives of the gods and to Yama and the Kāryas, a class of manes.*)

After having addressed (in the Ahir budhnya verse) Agni, the house-father, he recites the verses addressed to the wives of the gods.<sup>43</sup> For the wife (of the sacrificer) sits behind the Gārhapatya fire.

They say: he should first address Rākā<sup>44</sup> with a verse, for the honour of drinking first from the Soma (among the divine women) to the sister (of the gods). But this precept should not be cared for, he should first address the wives of the gods. By doing so, Agni, the house-father, provides the wives with seed. By means of the Gārhapatya, Agni the lotar, thus actually provides the wives with seed for procreation. He who has such a knowledge will be blessed with offspring (and) cattle. (That the wives have precedence to a sister is apparent in worldly things.) For a sister who has come from the same womb is provided with food, &c. after the wife who has come from another womb has been cared for.

He repeats the Rākā verse.<sup>45</sup> She sews that seam (in the womb) which is on the penis, so as to form man. He who has such a knowledge obtains male children.

<sup>42</sup> This, no doubt, refers to the so-called Agni-hotris, to whom daily oblations to the fire, in the morning and evening, are enjoined.

<sup>43</sup> These are two in number, *devanām patnir usatir avantu* (43, 7, 8).

<sup>44</sup> See the note to 7, 11.

<sup>45</sup> This is *rākām aham* 2, 32, 4.

He repeats the *Pāvirāvi* verse.<sup>46</sup> Speech, *Sarasrati pāvirāvi*. By repeating this verse he provides the sacrificer with speech.

They ask, Should he first repeat the verse addressed to Yama, or that one which is devoted to the Manes?<sup>47</sup> He should first repeat the verse addressed to Yama : *imam yama prastara* (10, 14, 4). For a king (Yama being a ruler) has the honour of drinking first.

Immediately after it he repeats the verse for the Kāvyas : *mātali kavyair yamo* (10, 14, 3). The Kāvyas are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, *udiratām avara utparāsah* (10, 15, 1-3), after that one addressed to the Kāvyas. By the words (of the first verse) "May the Soma-loving manes who are of low as well as those who are of a middling and superior character, rise," he pleases them all, the lowest as well the middling and highest ones, without foregoing any one. In the second verse, the term *barhishado*, "sitting on the sacred grass," implies, that they have a beloved house. By repeating it, he makes them prosper through their beloved house. He who has such a knowledge prospers through his beloved house. The verse (out of three) which contains the term "adoration," "this adoration be to the manes," he repeats at the end (though it be second in order). That is the reason, that at the end (of funeral ceremonies), the manes are adored (by the words "adoration to you, O manes!"

They ask, Should he, when repeating the verse to the manes, use at each verse the call *s'omśāvām*, of

<sup>46</sup> *Pāvirāvi Kanyā*, 6, 49, 7.

<sup>47</sup> This is *udiratām avara utparāsah* (10, 15, 1).

<sup>48</sup> The MSS. have एन्स् instead of एन्स् (acc. pl.) as Śiv. says in his Commentary.

ould he repeat them without that call? • He should speak it. What ceremony is not finished in the *Pitri yajna* (offering to the manes), that is to be completed. The Hotar who repeats the call *s'om̄sātrom* at each verse, completes the incomplete sacrifice. Thence the call *s'om̄sātrom* ought to be repeated.

## 38.

(*In Indra's share in the evening libation. On the verses addressed to Vishnu and Varuna, to Vishnu alone, and to Prajapati. The concluding verse and the Yajjā of the Agnimitrata Shastra.*)

The Hotar repeats the *anu-pāniyā* verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), *svādush kilāyam ḡthuman* (6, 47, 1-4). By their means Indra drank from the Soma after the third libation (*anupibut*), hence the verses are called *anu-pāniyā* "referring to taking after." The deities are drunk, as it were, thus (third libation) when the Hotar repeats those verses. Thence has the Adhvaryu, when they are seated, to respond to the Hotar (when calling *sātrom*) with a word derived from the root *mad* to be drunk."<sup>49</sup>

He repeats a verse referring to Vishnu and Varuna, *yor ojasā*.<sup>50</sup> Vishnu protects the defects in the

\* This refers to the two phrases, *madāmo deva*, "we are drunk, God!" and *madāmo daivom*, "we rejoice, O divine! Om!" which are the responses of the Adhvaryu to the Hotar's call *s'om̄sātrom* the first of the four *Anu-pāniyā* verses above mentioned. See A'sv. 8. 5, 20. The usual response of the Adhvaryu to the Hotar's call *s'om̄sātrom* is *som̄sātrom daivom*, see A'sv. Sr. S. 5, 9.

It is not found in the *Sāmhitā* of the Rigveda, but in the A'sv. 8. 5, 20, and in the Atharvaveda 8. 7, 25, 1. Both texts differ. Asvalayana reads:

द्विरोजसा स्कमिता रजांसि बीर्यमि वीरतसा शविष्टया पत्येते  
निता सहामि विष्णु अग्नच्चरणा पूर्वङ्गस्ते. i. e. "The two

sacrifices (from producing any evil consequences), and Varuṇa protects the fruits arising from its, successful performance. (This verse is repeated) to propitiate both of them.

He repeats a verse addressed to Vishnu : *vishnu*  
*nu kām viryāṇi* (1, 154, 1). Vishnu is in the sacrifice  
 the same as deliberation in (worldly things). He  
 (as an agriculturist) is going to make good the mistake  
 in ploughing, (and a king) in making good a bad judge-  
 ment by devising a good one, so the Hotar is going  
 to make well recited what was badly recited, and  
 well chanted what was badly chanted, by repeating  
 this verse addressed to Vishnu.

He repeats a verse addressed to Prajāpati, *tantum*  
*tanvan rājaso* (10, 53, 6). *Tāntu*, i. e. thread mean  
 offspring. By repeating this verse the Hotar  
 spreads (*santanoti*) for him (the sacrificer) offspring.  
 By the words of this verse, *jyotishmataḥ path-*  
*ruksha dhīā kritām*, i.e. “protect the paths which  
 are provided with lights, and made by absorption  
 meditation” wherein the term “the paths provide  
 with lights” means the roads of the gods (to heaven)  
 the Hotar paves these roads (for the sacrificer to go  
 on them on his way to heaven).

By the words *anulbhāvam rayata*, i. e. “weave  
 the work of the chanters and repeaters”<sup>51</sup> so as to

through whose power the atmosphere was framed, the two  
 are the strongest in power and most vigorous, who rule unconquerable  
 through their strength; may these two, Vishnu and Varuṇa  
 come on being called first.” There is a grammatical difficulty  
 in this translation : *agan*, which can be only explained as a 3rd per-  
 plural of the aorist in the conjunctive, is here joined to nouns in the  
 dual. The Atharvaveda shows the same form. Here is an evident  
 incorrectness which perhaps was the reason for its being excluded  
 from the Saṁhitā.

<sup>51</sup> The word translated by “chanters and repeaters” is *śākya*. Sāyaṇa explains it in his commentary on this passage of the Atharvaveda in the following manner :

कर्मसु गच्छति प्रवर्त्तते इति अनुष्ठानशीला जागु मद्देशोऽ

it from all defects; become a Manu, produce a divine race," the Hotar propagates him through human offspring. (That is done) for production. He who has such a knowledge will be blessed with offspring and cattle.

He concludes with the verse *evā na indro magharā  
māpsi* (4, 17, 20). This earth is *Indra magharā  
māpsi*, i. e. Indra, the strong, of manifold crafts. She is (also) *satyā* the true, *charshāṇidhrit*, i. e. holding men, *anarrā* safe. She is (also) the *rājā*. In the words, *s'ravo māhinam yaj juritre*, *māhinam* means the earth, *s'ravo* the sacrifice, and *juritā* the sacrificer. By repeating them he asks for a blessing for the sacrificer. When he thus concludes, he ought to touch the earth on which he employs the sacrificial gene. On this earth he finally establishes the sacrifice.

After having repeated the Agni-Mâruta Shastra, he recites the Yâjyâ: *agne marudbhîh* (5, 60, 8). Thus he satisfies (all) the deities, giving to each his due.

In his commentary on the Rigveda Sâmhitâ (10, 53, 6, page 8 of my manuscript copy of the commentary on the 8th Ashṭaka), he explains it simply by शोतुराम्. But I think the first definition too comprehensive, the latter too restricted. For strictly speaking a term *shotar* is only applicable to the chanters of the Sâmans, at the recital of the Kik mantras by the Hotars, and the formulas of the Yajurveda by the Adhvaryu and his assistants is about as important for the success of the sacrifice. All that is in excess (*ullabham*), above what is required, is a hindrance in the sacrifice. Hence all mistakes by whatever priest they might have been committed, are to be propitiated. The word *jogu* being a derivative of the root *gu* "to sound" cannot mean "a sacrificial performer" in general, as Day supposes in his commentary on the Ait. Br., but such performers only as require principally the aid of their voice.

## FOURTH CHAPTER.

(*On the origin, meaning, and universal nature of the Agnishtoma as the model of other sacrifices. On the Chatushtoma and Jyotishntoma.*)

## 39.

(*On the origin of the name "Agnishtoma," and its meaning.*)

The Devas went to war with the Asuras, in order to defeat them. Agni was not willing to follow them. The Devas then said to him, "Go thou also, for thou art one of us." He said, "I shall not go unless a ceremony of praise is performed for me. Do ye that now." So they did. They all rose up (from their places), turned towards Agni, and performed the ceremony of praising him. After having been praised, he followed them. He having assumed the shape of three rows, attacked in three battle lines the Asuras in order to defeat them. The three rows were made only of the metres (*Gâyatrî, Trishtubh, Jagatî*). The three battle lines are only the three libations. He defeated them beyond expectation. Thence the Devas put down the Asuras. The enemy, the incarnate sin (*Apman*), the adversary of him who has such a knowledge, perishes by himself.

The Agnishtoma is just as the Gâyatrî. The latter has twenty-four syllables (if all its three padas are counted) and the Agnishtoma has twenty-four Stotras and Shastras.<sup>1</sup>

<sup>1</sup> That is to say, twelve Stotras or performances of the Sâma singers, and twelve Shastras or recitations of the Hotri-priests. To each Stotra a Shashtra corresponds. The twelve Shastras are as follows:—(A) At the morning libation, 1) the Ajya and 2) Pra-ura to be repeated by the Hotar, 3) the Shashtra of the Mastrâvarun;

It is just as they say : a horse if well managed (*suhitā*) puts the rider into ease (*sudhâ*). This does also the Gâyatrî. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agnishtoma ; it does not stop on earth, but takes the sacrificer up to heaven. The Agnishtoma is the year. The year has twenty-four half months, and the Agnishtoma twenty-four Stotras and Shastras. Just as waters flow into the sea, so go all sacrificial performances into the Agnishtoma (*i. e.* are contained in it).

## 40.

*All sacrificial rites are contained in the Agnishtoma.)*

When the Dîkshaṇîya Ishṭi is once performed in all its parts (lit. i. e. spread), then all other Ishṭis, whatever they may be, are comprised in the Agnishtoma.<sup>2</sup>

When he calls Ilâ,<sup>3</sup> then all Pâkayajnas,<sup>4</sup> whatever they may be, are comprised in the Agnishtoma.

1) of the Brâhmaṇâchhanîsi, and 5) of the Achhâvâk. (B) At the midday libation—6) the Marutvatiya and 7) Nishkevalya Shastras to be recited by the Hotar, 8) the Shastras of the Maitrâvaruna, 9) of the Brâhmaṇâchhanîsi, and 10) that of the Achhâvâka. (C) At the evening libation—11) the Vaisvadeva, and 12) Agnimârûta. Shastras to be repeated by the Hotar alone.

<sup>2</sup> The meaning is, the Dikshaniya Ishhti is the model Ishhti or *prâtrî*, of all the other Ishṭis required at the Agnishtoma, such as the Vanîya, &c. and is besides exactly of the same nature as other dependent Ishṭis, such as the Dars'apûrnima Ishṭi.

<sup>3</sup> This is always done at every occasion of the Agnishtoma sacrifice, often as the priests and the sacrificer eat of the sacrificial food, by having first given an oblation to the gods, by the words: *ilopatru saha dâvî bijâ dâityena*, &c. (Asv. Sr. S. 1, 7).

<sup>4</sup> This is the general name of the oblations offered in the so-called *urta agni* or domestic fire of every Brahman, which are always distinguished from the sacrifices performed with the Vaitâneika fires (Chapatiya, Dakshina, and Ahavaniya). They are said to be seven number. According to oral information founded on Nârâyanâhatt's practical manual for the performance of all the domestic

One brings the Agnihotram<sup>5</sup> in the morning and evening. They (the sacrificers when being initiated) perform in the morning and evening the religious vow (of drinking milk only), and do that with the formula *svāhā*. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agnishtoma.

At the Prāyaṇīya Īshṭi<sup>6</sup> the Hotar repeats fifteen

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rites, they are for the Rigveda as follows: 1) *S'ravamīkarma* (an oblation principally given to Agni in the full moon of the month of Srīvana), 2) *Sarpabali* (an oblation of rice to the serpents), 3) *A'scayuj* (an oblation to Rudra the master of cattle), 4) *Indyana* (an oblation to Indrāgni and the Vis'vedevas), 5) *Pūtayatnayapam* (an oblation to *Svauta Vaidūvara*, a particular deity connected with the sun), 6) *Pṛudapitriyajna* (an oblation to the manes), 7) *Anvashīlaka* (another oblation to the manes). See Asya Grīhya Sutras, 2, 1-4. The meaning of the word *pāka* in the word *pākayajna* is doubtful. In all likelihood *pāka* here means "cooked dressed food," which is always required at these oblations. Some Hindu Scholars whom Max Müller follows (History of Ancient Sanscrit Literature, p. 203), explain it as "good." It is true the word is already used in the sense of "ripe, mature, excellent" in the Sāmhitā of the Rigveda (see 7, 104, 8-9). In the sense of "ripening" we find it 1, 31, 14. But it is very doubtful to me whether by *pāka*, a man particularly fit for performing sacrifices can be understood. The difference between the Sāmīta and Smārt oblations is, that at the former no food, cooked in any other than the sacred fires, can be offered to the gods, whilst at the latter the oblation is first cooked on the common hearth, and then offered to the sacred Smārta agni.

<sup>5</sup> The sacrificer who is being initiated (who is made a Brahman) has to observe fast for several days (three at the Agnishtoma) but he is allowed to take any substantial food. He drinks in the morning and evening only milk, which is taken from the cow after sunrise and after sunset. He is allowed but a very small quantity, as much as remains from the milk of one nipple only after the calf has sucked. This fast is called a *vratā*, and as long as he is observing it he is *vrata-prada*, i. e. fulfilling a vow. See Hiranyakṣi Sutras, 7, 4. When doing this he repeats the mantra *ye devī manasyita* (T. 1 S. 1, 2, 3, 1), which concludes with *tēbhyo na-mas tēbhyo svāhā*, worship be to them, Svāhā be to them. The Agnihotram is offered in the morning and evening always with the formula *svāhā*. The author of the Brāhmaṇam believes that by these incidents the Agnihotram might be said to be contained in the Agnishtoma.

<sup>6</sup> There are fifteen Sāmīdhīti verses required at the Pṛayaṇīya Īshṭi, whilst at the Dikṣhanīya seventeen are requisite. Taken

verses for the wooden sticks thrown into the fire (*samidhenis*). The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāyanīya Ishti.

They buy the king Soma (the ceremony of *Somakraya*<sup>7</sup> is meant). The king Soma belongs to the herbs. They cure (a sick person) by means of medicaments taken from the vegetable kingdom. All vegetable medicaments following the king Soma when being bought, they are thus comprised in the Agnīshṭoma.

At the Atithya Ishti<sup>8</sup> they produce fire by friction, and at the Chāturmāsyā Ishtis (they do the same). The Chāturmāsyā Ishtis thus following the Atithya Ishti, are comprised in the Agnīshṭoma.

At the Piavargya ceremony they use fresh milk, the same is the case at the *Dākshāyana* yajna.<sup>9</sup> Thus

being metal number at most Ishtis. This number is therefore to be regarded as the *prakṛiti*, i. e. standard, model, whilst any other number is a *rakṛiti*, i. e. modification.

<sup>7</sup> On the buying of the Soma, see 1, 12-13.

<sup>8</sup> On the producing of fire by friction at the Atithya Ishti, see 16-17. The same is done at the Chāturmāsyā Ishtis, see Kātiya, S. 5, 2, 1.

<sup>9</sup> The *Dākshāyana* yajna belongs to that peculiar class of yajnas which are called *ishtyayanaśāmī*, i. e. oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the Darsāpūrnāmāsa Ishti. It can be performed either every Full and New Moon during the life-time of the sacrificer, during a period of fifteen years, or the whole course of oblations may be completed in one year. The rule is, that the number of oblations given must amount to at least 720. This number is obtained either by performing it every day twice during a whole year, or by doing at every Full Moon day two oblations, and two others on the New Moon day during a space of fifteen years. The deities are, the Soma at the New Moon, and Indra-Agni and Mitra-Vareṇa at the Full Moon oblations. The offerings consist of Purodāśa, or milk (*dāhni*), and fresh milk (*payas*). On every day on which a sacrifice is performed, it must be performed twice. See Kātiya, S. 4, f, 1-30 and Aśv. Sr. S. 2, 14.

the Dâkshâyaña sacrifice is comprised in the Agnishtoma.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices<sup>10</sup> which follow it are thus comprised in the Agnishtoma.

*Hâdadha*<sup>11</sup> by name is a sacrificial rite. They perform it with thick milk (*dadhi*), and they also take thick milk at the time of making the *Dadhi-gharma*<sup>12</sup> rite (in the Agnishtoma). Thus the Hâdadha is, on account of its following the Dadhi-gharma rite, comprised in the Agnishtoma.

#### • 41.

(*The other parts of Jyotishṭoma, such as Uktiya, Atirātra, comprised in the Agnishtoma.*)

Now the first part (of the Agnishtoma) has been explained. After that has been performed, the fifteen Stotras and Shastras of the *Uktiya* ceremony

<sup>10</sup> On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, *pasubandha*. Some such as the *Nirvâlha Pasubandha* can precede the Agnishtoma.

<sup>11</sup> *Hâdadha* is another modification of the *Dars'apurnamâsa* Ishtis. Its principal part is sour milk. See As'v. 2, 14.

<sup>12</sup> On the Dadhi-gharma, the draught of sour milk, see As'v. 13, and Hiranyakesî Sr. vñtr. 9, 2. It is prepared and drunk by the priests after an oblation of it has been thrown into the fire at the midday libation of the Soma feast just before the recital of the Marutvatiya Shastra. The ceremony is chiefly performed by the Pratiprasthâthmar, who after having taken sour milk with a spoon of Udumbara wood, makes it hot under the recital of the mantras *râksha tvâ manascha sruyitâm*, &c in which Speech and Mind, the two vital airs (*prâna* and *apâna*), eye and ear, Wisdom and Strength, Power and Quickness in action, are invoked to cook it. After having repeated this mantra and made hot the offering, he says to the Hotar, "The offering is cooked, repeat the Yajñâ for the Dadhi-gharma." The latter repeats, "The offering is cooked, I think it cooked in the udder (of the cow) and cooked in the fire Vaushat! Agni, eat the Dadhi-gharma, Vanshat!" Then the Hotar repeats another mantra, *uayi tyad indriyam brhad* (As'v. Sr. 13), whereupon the priests eat it.

ollow. If they (the fifteen Stotras and fifteen Shastras he taken together) they represent the year as divided into months (each consisting of thirty days). Agni Vaisvânara is the year; Agnishtoma is Agni. The Ukthya by following (also) the order of the year is thus comprised in the Agnishtoma.

After the Ukthya has entered the Agnishtoma, he Vajapeya<sup>13</sup> follows it; for it exceeds (the number of the Stotras of) the Ukthya (by two only).

The twelve turns of the Soma cups<sup>14</sup> at night (at the Atirâtra Soma feast) are on the whole joined to be fifteen verses by means of which the Stotras are formed. Two<sup>15</sup> of those turns belonging always together, the number of the Stotra verses to which they (the turns) belong, is brought to thirty (by multiplying the number fifteen with these two). But the number thirty is to be obtained in another way also for the Atirâtra). The Shôlasî Sâman is twenty-one-fold, and the Sandhi (a Sâman at the end of Atirâtra) is *trirrhit*, i. e. nine-fold, which amounts all to thirty. There are thirty nights in every month all the year round. Agni Vaisvânara is the year, and Agni is the Agnishtoma. The Atirâtra is, thus following (the order of) the year, comprised

<sup>13</sup> This is a particular Soma sacrifice, generally taken as part of Agnishtoma, which is said to be *sapta-saṅstha*, i. e. consisting of seven parts.

<sup>14</sup> This refers to the arrangement for the great Soma banquets at night when celebrating the Atirâtra. In the evening, after an libation has been given to the fire from the Shôlasî Graha, Soma cups are passed in a certain order. There are four such cups called *ganas*. At the first the cup of the Hotar takes the lead, the second that of the Maitriavaruna, at the third that of the Brâhmañasti, and at the fourth that of the Achhâyâvaka. This is thrice repeated, which makes twelve turns in all.—*Sây.*

<sup>15</sup> Always two turns are presided over by one priest, the first two by the Adhvaryu, the following two by the Pratiprasthâtar.

in the Agnishtoma, and the Aptoryâma sacrifice follows the track of the Atirâtra when entering the Agnishtoma. For it becomes also an Atirâtra. The all sacrificial rites which precede the Agnishtoma, as well as those which come after it, are comprised in

All the Stotra verses of the Agnishtoma amount, counted, to one hundred and ninety. For ninety are the ten *trirritis* (three times three = nine). (The number hundred is obtained thus) ninety are ten (*triritis*) but of the number ten one Stotriyâ verse is in excess; the rest is the Trivrit (nine), which is taken twenty-one-fold<sup>16</sup> (this makes 189) and represented by this number that one (the sun) which is put over (the others), and burns. This is the *Vishuvan* (equator), which has ten Trivrit Stomas before it and ten after it, and being placed in the midst of both turns above them, and burns (like the sun). The one Stotriyâ verse which is in excess, is put over that (Vishuvan which is the twenty-first) and placed over it (like a cover). This is the sacrificer. The (the twenty-one-fold Trivrit Stoma) is the divine Kshatram (sovereign power), which has the power of defying any attack.

He who has such a knowledge obtains the divine Kshatram, which has the power for defying an attack, and becomes assimilated to it, assumes its shape, and takes the same place with it.

## 42.

(*Why four Stomas are required at the Agnishtoma.*)

The Devas after having (once upon a time) been defeated by the Asuras, started for the celestial world

<sup>16</sup> The 190 Stotriya verses of the Agnishtoma comprise the number 21 nine times taken, one being only in excess.

<sup>17</sup> See about it in the Ait. Br. 4, 18-22.

gem touching the sky (from his place on earth), entered the upper region (with his flames), and closed the gate of the celestial world; for Agni is its master. The Vasus first approached him and said: "Mayest thou allow us to pass over (thy flames) to enter heaven); give us an opportunity (*ākāśa*)." Agni said, "Being not praised (by you), I shall not allow you to pass (through the gate). Praise me now." So they did. They praised him with nine verses (the Trivit Stoma).<sup>18</sup> After they had done, he allowed

<sup>18</sup> The Trivit Stoma consists of the nine verses of the *Bahish-*  
*gramana* Stotra (see *Sāma-veda-Sāmhitā*, 2, 1-9), which are sung in  
 no turns, each accompanied by the *Hūmkāra*. In this Stoma the  
 nine verses are not sung repeatedly as is the case with all other  
 Stomas. There are three kinds (*rishi-tuti*) of this Stoma mentioned in  
 the *Tandya Brāhmaṇam* 2, 1-2, called the *udyatī trivitā rishi-tuti*,  
*paravarttī*, and *kulāyinī*. The difference of these three kinds lies  
 in the order which is assigned to each of the three verses which form  
 a turn (*paryāya*), and in the application of the *Hūmkāra* (the  
*ham* pronounced very loudly) which always belongs to one  
 of them. The arrangement of all the verses which form part of the  
 Stoma (the whole musical piece), in three turns, each with a partic-  
 ular order for its several verses, and their repetition, is called in the  
 musical language of the *Sāma* singers a *rishi-tuti*. Each Stoma has  
 several variations. The first variation of the Trivit Stoma is the  
*udyatī*, i.e. the rising. This kind is very simple. The *Hūmkāra* is  
 sounded in the first *paryāya* at the first verse (*tisribhyo*  
*hiṁkaroti sa prathamayā*), in the second at the middle verse of the  
 triplet (*tisribhyo hiṁkaroti sa madhyamayā*), and in the third, at the  
 last verse (*tisribhyo hiṁkaroti sa uttamayā*). The *paravarttī*  
*huti* consists in singing the several verses of the triplet  
 all three turns in the inverted order, that is to say, the first  
 always made the last, and the last the first (*tisribhyo hiṁkaroti*  
*sa parāchibhūḥ*). The *kulāyinī* *rishi-tuti* is more complicated  
 than the two others. In the first turn the order of the verses is  
 (*tisribhyo hiṁkaroti sa parāchibhūḥ*), in the second turn the  
 order is made the first, the last becomes the middle verse,  
 the first becomes the last (*tisribhyo hiṁkaroti yā madhyamā*  
*uttama, yā uttamā sā madhyamā, yā prathamā sā uttamā*);  
 the third turn, the last becomes the first, the first the second, and  
 second the last. The *Sāma* singers mark the several turns and  
 order of each verse in it as well as the number of repetitions by  
 sticks cut from the wood of the *Udumbara* tree, the trunk of  
 which must always be placed behind the set of the *Udgītā*. They  
 called *kustis*. Each of the three divisions of each set in which

them to pass (the gate), that they might enter (celestial) world.

The Rudras approached him and said to him, "Mayest thou allow us to pass on; give us opportunity (by moderating thy flames)." I answered, "If I be not praised, I shall not allow you to pass. Praise me now." They consented. They praised him with fifteen verses.<sup>19</sup> After th-

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they are put is called *vishṭūna*. Their making is minutely described in the *Lilyāyana Sūtras*, 2, 6. प्रस्तोता कुशः कारथेष्विद् इक्षस्य। खदिरस्य दीर्घसचेष्वेके। प्रादेशमाचीः कुशष्टास्ततः स मञ्जतोऽुग्रपर्वष्टमाचीः प्रज्ञाताग्राः कारथिला गंधैः प्रवि चर्पिधा सचेष्वेके वैष्णुतेन वसनेन प्रिवेष्य क्षौमशाश्वार्णं केमचिदुपर्थैऽुवर्धा वासयेत्।

i. e. the Prastotar ought to get made the kus'a (small pieces of wood) from a wood which is used at sacrifices. Some are of opinion that at sacrificial sessions (*sattras*) which last long, they ought to be made of Khadira wood only. After having got them made of a length of a span (the space between the thumb and forefinger stretched), so that the part which is covered with bark resembles the back of the kus'a grass, the fibre part of the stick being quite even, as big as the link of the thumb, the ends being prominent (easily to be recognized), he should besmear them with odorous substances, but at the Sattras, as some say, with liquid butter, i. e. the cloth used for the Vishṭutis, which is made of linen, or flat cotton, round them, and place them above the Udumbara bran (always required when singing).

<sup>19</sup> This is the so-called *Pāñchadasā Stoma*. The arrangement is the same as with the Trivrit Stoma. The same triplet of verses is here required for each of the three turns. Each turn is to consist of five verses. In the first turn, the first verse is chanted thrice, the second once, the third once (*pāñchabyo hīṅkuroti sa tasya ekayā sa ekayā*); in the second turn the first verse is chanted once, the second thrice, the third once; in the third turn the first and second verses are chanted each once, but the third thrice. This Stoma is required for those Sāmans of the morning libation, which follow the *Bahush-pavamānas*. The *raptaśā* and *charvāṇī* sāmans follow the same order as the pāñchadasā. The several versets of the triplet are in three turns chanted so many times as to obtain respectively the number 17 and 21. The former is appropriate to the midday libation, the latter to the evening libation.

done so, he allowed them to pass, that they might enter the (celestial) world.

The Adityas approached and said to him, "Mayest thou allow us to pass on; give us an opportunity." He answered, "If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with seventeen verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The Vis'vē Devās approached and said to him, "Mayest thou allow us to pass on; give us an opportunity." He answered: "If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with twenty-four verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The gods having praised Agni each with another omā (combination of verses), he allowed them to pass.

The sacrificer who praises Agni with all (four) omās, as well as he (the priest) who knows it (the agnīshṭoma) will pass on beyond him (Agni, who itches with his flames the entrance to heaven).<sup>20</sup>

To him who has such a knowledge he (Agni) owes to pass and enter the celestial world.

### 43.

(On the names "Agnishṭoma, Chatushṭoma, Jyotiṣhṭoma." The Agnīshṭoma is endless.)

The Agnīshṭoma is Agni. It is called so, because they (the gods) praised him with this Stoma. They called it so to hide the proper meaning of the word;

<sup>20</sup> In this sentence we have two peculiar forms: *ati*, instead of *atī* beyond, and *arjātāi*, 3rd pers. conjunct. middle voice in the sense a future.

for the gods like to hide the proper meaning words.

On account of four classes of gods having praised Agni with four Stomas, the whole was called *Chat stoma* (containing four Stomas). They called so to hide the proper meaning of the word; for gods like to hide the proper meaning of words.

It (the Agnishtoma) is called *Jyotishtoma*, for it praised Agni when he had risen up (to the sky) the shape of a light (*jyotis*). They called it to hide the proper meaning of the word; for the like to hide the proper meaning of words.

This (Agnishtoma) is a sacrificial performance which has no beginning and no end. The Agnishtoma is like the endless wheel of a carriage. The beginning (*prâyanîya*) and the conclusion (*udayaniya*) of it are alike (just as the two wheels of a carriage).

About this there is a sacrificial stanza sung "what is its (of the Agnishtoma) beginning, that is its end and what is its end, that is its beginning; just as the Sâkala serpent it moves in a circle, that we can distinguish its first part from its last part." Its opening (the *prâyanîya*) was (also) its conclusion.<sup>21</sup>

But to this some raise objections, saying, "to make the beginning (of the Stotras of the Soma) with the Trivrit Stoma, and conclude with twenty-one fold Stoma (at the evening libation) how are they (the beginning and conclusion) alike?" To this one should answer, "they are alike as far as the twenty-one-fold Stoma is also a Trivrit Stoma, for both contain triplets of verses, have their nature."<sup>22</sup>

<sup>21</sup> This refers to the Charu oblation to be given to Aditi at Prâyanîya as well as at the Udayaniya Ishti. See 1, 7.

<sup>22</sup> For performing the Trivrit Stoma at the commencement of morning libation, the nine Bahish-pavamâna verses are reqd.

## 44.

*How the Shastras should be repeated at each of the three libations. The sun never rises nor sets. How the phenomena of sunrise and sunset are to be explained.)*

The Agnishtoma is that one who burns (the sun). The sun shines during the day, and the Agnishtoma<sup>23</sup> should be completed along with the day. It being a *sâhna*, i. e. going with the day, they should not perform it hurriedly (in order to finish before the day is over), neither at the morning, or midday, nor evening libations. (Should they do so) the sacrificer would suddenly die.

When they do not perform hurriedly (only) the rites of the morning and midday libations, but hurry over the rites of the evening libation, then this, as the villages lying in the eastern direction become largely populated, whilst all that is in the western direction becomes a long tract of deserts, and the sacrificer dies suddenly. Thence they ought to perform without any hurry the rites of the morning and midday, as well as those of the evening libation. If they do so) the sacrificer will not suddenly die.

In repeating the Shastras, the Hotar ought to be guided by the (daily) course (of the sun). In the

which consists of three triplets (*trichas*). For performing the twenty-one-fold Stoma at the evening libation, the *Yajnayajñiya* *âman* is used, which consists only of two verses, but by repeating one parts of them twice the number of three verses is obtained. The same triplet being chanted in three turns (*paryâya*) the twenty-one-fold Stoma appears to be like the *Trividit*.

<sup>23</sup> Agnishtoma is here taken in the strictest sense, as meaning only Soma festival, lasting for one day, and completed by means of the four Stomas mentioned. Therefore Agnishtoma is often called the *vidhi* (*prakarita*) of the *Aikâhika* Soma sacrifices, or such ones which last for one day only. But in a more comprehensive sense all the rites which precede it, such as the *Dikshaniya* and other *Ishâis*, and animal sacrifice, are regarded as part of the Agnishtoma. For without those rites nobody is allowed to perform any Soma sacrifice.

morning time, at sunrise, it burns but slowly. Then the Hotar should repeat the Shastras at the morning libation with a feeble voice.

When the sun is rising higher up (on the horizon) it burns with greater force. Thence the Hotar should repeat the Shastras at the midday libation with strong voice.

When the sun faces men most (after having passed the meridian), it burns with the greatest force. Thence the Hotar should repeat the Shastras at the third (evening) libation with an extremely strong voice. He should (only) then (commence to) repeat it so (with the greatest force of his voice), when he should be complete master of his full voice. For the Shastra is Speech. Should he continue to repeat (the Shastras of the third libation) with the same strength of voice with which he commenced the repetition, up to the end, then his recitation will admirably well accomplished.

The sun does never set nor rise. When people think the sun is setting (it is not so). For after having arrived at the end of the day it makes itself produce two opposite effects, making night to what is below and day to what is on the other side.

When they believe it rises in the morning (the supposed rising is thus to be accounted for). Having reached the end of the night, it makes itself produce two opposite effects, making day to what is below and night to what is on the other side.<sup>24</sup> In fact the sun never sets. Nor does it set for him who has such a knowledge. Such a one becomes united with the sun, assumes its form, and enters its place.

<sup>24</sup> This passage is of considerable interest, containing the denial of the existence of sunrise and sunset. The author ascribes a daily course to the sun, but supposes it to remain always in its position on the sky, making sunrise and sunset by means of its contrarieties.

## FIFTH CHAPTER.

(On the gradual recovery of the sacrifice. What men are unfit to officiate as sacrificial priests. The offerings to the Devis and Devikâs. The Uktîhya sacrifice.)

## 45.

(How the gods recovered the sacrifice which had gone from them. How they performed different rites. Under what conditions the sacrifice is effectual.)

The sacrifice once left the gods and went to nourishing substances. The gods said, "the sacrifice has gone from us to nourishing substances, let us seek both the sacrifice and the nourishment by means of a Brâhmaṇa and the metres." So they did. They initiated a Brâhmaṇa by means of the metres. They performed all the rites of the Dikshâniya Ishtî up to the end, including even the Patnî-saṁyâjas.<sup>1</sup> On account of the gods having at that occasion performed all the rites at the Dikshâniyâ Ishtî up to the end, including even the Patnî-saṁyâjas,<sup>2</sup> men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prâyaṇîya Ishtî. They performed the ceremonies with great haste and finished the Ishtî already with the S'aṁyuvâka.<sup>3</sup> This is the reason that the Prâyaṇîya Ishtî ends with S'aṁyuvâka; for men followed (afterwards) his practice.

<sup>1</sup> See page 24.

<sup>2</sup> The Patnî-saṁyâjas generally conclude all Ishtîs and sacrifices.

<sup>3</sup> This is a formula contained in the words *s'ameyoh* which is repeated before the Patnî-saṁyâjas. Anv. S'r. 8 1, 10. The mantra which is frequently used at other occasions also, runs as follows:

तज्ज्योराहणीमहे गातुं यज्ञाय गातुं यज्ञपतये दैवोः सक्षिरस्तु  
सक्षिर्मानुषेभ्यः । उर्ध्वं निगातुं भेषजं एहो असु दिपदे शं चतु-  
पदे ।

The gods performed the rites of the Atithya Ishṭi and came by means of it very near the sacrifice. They concluded hastily the ceremonies with the *Ilā* (the eating of the sacrificial food). This is the reason that the Atithya Ishṭi is finished with the *Ilā*; for men followed (afterwards) this practice.

The gods performed the rites of the Upasad, and came by means of them very near the sacrifice. They performed hastily the ceremonies, repeating only three Sāmidhenī verses, and the Yājyās for three deities. This is the reason that at the Upasad Ishṭi only three Sāmidhenīs are repeated, and Yājyā verse to three deities; for men followed (afterwards) this practice.

The gods performed the rites of the *upavasatha* (the eve of the Soma festival). On the *upavasatha* day they reached the sacrifice. After having reached the sacrifice (*Yajna*), they performed all its rites severally, even including the Patnī-saṃyājas. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patnī-saṃyājas.

This is the reason that the Hotar should repeat the mantras at all ceremonies preceding the Upavasatha day (at which the animal sacrifice is offered) with a very slow voice. For the gods came at it (the sacrifice) by performing the several rites in such a manner as if they were searching (after something, i. e. slowly).

This is the reason that the Hotar may repeat on the Upavasatha day (after having reached the sacri-

<sup>4</sup> See page 41. This rite precedes the Saṃyuvika.

<sup>5</sup> See 41, 23-26. At the Upasad Ishṭi only three Sāmidhenī verses are required, whilst their number in other Ishṭis amounts to fifteen, and now and then to seventeen. See page 56.

<sup>6</sup> This is the day for the animal sacrifice, called Agnihomīya. See 2, 1-14.

re) the mantras in whatever tone he might like recite them. For at that occasion the sacrifice already reached (and the "searching" tone of repeating not required).

The gods, after having reached the sacrifice, said him, "Stand still to be our food." He answered, No. How should I stand still for you (to be your food)? He then only looked at them. They said him, "Because of thy having become united with a Brâhmaṇa and the metres, thou shall stand still." He consented.

That is the reason that the sacrifice (only) when joined to a Brâhmaṇa and metres carries the oblations to the gods. 7

#### 46.

(*On three mistakes which might be made in the appointment of priests. How they are to be remedied.*)

Three things occur at the sacrifice : offals, devoured food, and vomited food. Offals (*jagdha*) occur when one appoints to the office of a sacrificial priest who offers his services, thinking he (the sacrificer) would give me something, or he should choose me for the performance of his sacrifice).<sup>8</sup> This (to appoint such a man to the office of a priest) is perverse as (to eat) the offals of a meal (which are generally not touched by others). For the acts of such a one do not benefit the sacrificer.

The drift of this paragraph is to show, that, for the successful performance of the sacrifice, Brahmans, as well as the verses composed in different metres and preserved by Brahmans only, are indispensable. Kshattriyas and other castes were to be deluded into the belief that they could not perform any sacrifice with the slightest chance of success, if they did not appoint Brahmans and employ the verses of Rigveda, which were chiefly preserved by the Brahmans only. • The sacrificer must always himself choose his priests by addressing in due form. No one should offer his services; but he must be chosen by the man who wishes to perform a sacrifice.

Devoured (*gîrnam*) is that when a sacrificer points some one to the office of a priest out of thinking, "he might kill me (at some future occasion), or disturb my sacrifice (if I do not ch him for the office of a priest)." This is as per as if food is devoured (not eaten in the proper w For the acts of such a one do not benefit the saen (as little as the devouring of food with greed benefits the body).

Vomited (*rânta*) is that, when a sacrificer appoin the office of a priest a man who is ill spoken of. as men take disgust at anything that is vom so the gods take also disgust at such a man. (to appoint such a man) is as disgusting as somet vomited. For the acts of such a man do not bei the sacrificer.

The sacrificer ought not to cherish the tho of appointing any one belonging to these three cla (just described). Should he, however, involunta (by mistake) appoint one of these three, then penance (for this fault) is, the chanting of the Va devya Sâman. For this Vâmadevyam is the wl universe, the world of the sacrificer (the earth), world of the immortals, and the celestial wo This Sâman (which is in the Gâyatrî metre) is short of three syllables.<sup>9</sup> When going to perf this chant, he should divide the word *purusha*, deing his own self, into three syllables, and insert of them at the end of each pada (of the verse *shu na*). Thus he puts himself in these worlds,

<sup>9</sup> The Vâmadevyam consists of the three verses, *kayâ natcha kas tvâ satyo*, and *ubhi shu yaḥ* (See Sâmaveda Samih. 2, 32-34). three are in the Gâyatrî metre. But the last *ubhi shu* has insta twenty-four only twenty-one syllables, wanting in every pads syllable. To make it to consist of twenty-four also, the repeater at this occasion, to add to the first pada *pu*, to the second *ra*, to third *sha*.

the world of the sacrificer, that of the immortals, and the celestial world. (By chanting this Sâman) the sacrificer overcomes all obstacles arising from mistakes in the performance of the sacrifice (and retains nevertheless what he was sacrificing for).

He (the Rishi of the Aitareyins) moreover has said, that the sacrificer should mutter (as *japa*) the Tamadevyam in the way described (above) even if the performing priests were all of unexceptionable character.

## 47.

*The offerings to Dhâtur and the Devikâs: Anumati, Râkâ, Sînivâlî, Kuhû.*

The metres (*chhandânsi*) having carried the offerings to the gods became (once) tired, and stood still on the latter part of the sacrifice's tail, just as a horse or a mule after having carried a load (to a distant place) stands still.

(In order to refresh the fatigued deities of the metres) the priest ought, after the Purodâsa belonging to the animal slaughtered for Mitra-Varuṇa<sup>10</sup> has been offered, portion out the rice for the *devikâ havîshu* (offerings for the inferior deities).

For *Dhâtur* he should make a rice ball (the Purodâsa) to be put on twelve potsherds. *Dhâtur* is the *Vashatkâra*.

To *Anumati* (he should offer) a portion of boiled rice (*charu*) ; for *Anumati* is *Gâyatrî*.

To *Râkâ* (he should offer) a portion of boiled rice ; for she is *Trishṭubh*.

The same (he should offer) to *Sinivâlî* and *Kuhû*; for *Sinivâlî* is *Jagatî*, and *Kuhû* *Anushṭubh*. These are all the metres. For all other metres (used at the sacrifice) follow the *Gâyatrî*, *Trishṭubh*, *Jagatî*, and

<sup>10</sup> This is done at the end of the Agnîshôma sacrifice.

Anushtubh, as their models. If, therefore, one sacrifices for these metres only, it has the same effect, as if he had sacrificed for all of them.

The (common) saying “the horse if well managed (*suhita*) puts him (the rider) into ease,” is applicable to the metres; for they put (if well treated) the sacrificer into ease (*sudhā*, comfort or happiness of any kind). He who has such a knowledge obtains such a world (of bliss) as he did not expect.

Regarding these (*derikhā*) oblations some are of opinion that before each oblation to all (the several) goddesses, the priest ought to make an oblation of melted butter to Dhātar; for thus he would make all the goddesses (to whom oblations are given along with the Dhātar) cohabit with the Dhātar.

About this they say: it is laziness<sup>11</sup> (at a sacrifice) to repeat the same two verses (the Puronuvākyā and Yājyā for the Dhātar) on the same day (several times).<sup>12</sup> (It is sufficient to repeat those two verses once only.) For even many wives cohabit with one and the same husband only. When the Hotar, therefore, repeats, before addressing the (four) goddesses, the Yājyā verse for the Dhātar, he thus

<sup>11</sup> The word Jāmi is explained by ālasyam.

<sup>12</sup> Both the Anuvākyā and Yājyā for the Dhātar are not in the Sāmhitā, but in the Asval. Sr. S. 6, 14. The Anuvākyā is:

धाता ददातु दाश्वे प्राचीं जोवातुमक्षितं।

वयं देवस्य धीमहि चुमतिं दाजिनीवसः ॥. (Atharvaveda S. 7, 17, 2).

The Yājyā is:

धाता प्रजानामुत्तराय रूपे धातेऽ विच्छेभुवनं ऊजान् ।

धाता हटीरनिमिषाभिष्ठे धात इद्यन्द्रुतवच्छुहता ॥

The oblations to the Dhātar who is the same as Tvashtar, and the four goddesses mentioned, form part of the *Udayaniya* or concluding Ishti. The ceremony is called *Maitrāvaruni āmīkshā*, (i.e., the āmīkshā dish for Mitra-Varuna). Mitra-Varuna are first invoked, then follow Dhātar and the goddesses.

habits with all goddesses. So much about the oblations to the minor goddesses (*devikâ*).

## 48.

*The offerings for Sûrya and the Devîs, Dyâus, Ushâs, Gâus, Prithivî, who are represented by the metres. When oblations should be given to both the Devikâs and Devîs. Story of Vridhadyumna.)*

Now about the offerings to the goddesses (*devî*).<sup>13</sup> The Adhvaryu ought to portion out for *Sûrya* (the sun) rice for a ball to be put on one potsherd (*kakupâlu*). *Sûrya* is Dhâtar (creator), and this is the *Vashaṭkâra*.

To *Dyâus* (Heaven) he ought to offer boiled rice. or *Dyâus* is *Anumati*, and she is *Gâyatrî*.

To *Ushâs* (Dawn) he ought to offer boiled rice. or *Ushâs* is *Râkâ*, and she is *Trishṭubh*.

To *Gâus* (Cow) he ought to offer boiled rice. or *Gâus* is *Sinivâlî*, and she is *Jagatî*.

To *Prithivî* (Earth) he ought to offer boiled rice. or *Prithivî* is *Kuhû*, and she is *Anushṭubh*.

All other metres which are used at the sacrifice, how the *Gâyatrî*, *Trishṭubh*, *Jagatî* and *Anushṭubh* their models (which are most frequently used).

The sacrifice of him who, having such a knowledge, gives oblations to these metres,<sup>14</sup> includes (also) oblations to all metres.

The (common) saying “the horse if well managed, carries him (the rider) into ease,” is applicable to the metres; for they put the sacrificer (if well treated)

Instead of the *devikâ* offerings those for the *devîs* might be given. The effect is the same. The place of the Dhâtar is occupied by *Sûrya*, who himself is regarded as a Dhâtar, i. e. Creator.

The instrumental *etâḥ chhandobhîḥ* must here be taken in the sense of a dative. For the whole refers to oblations given to the metres, not to those offered through them to the gods.

into ease (*sudhâ*). He who has such a knowledge obtains such a world (of bliss) as he did not expect.

Regarding these (oblations to the Devîs), some are of opinion, that before each oblation to all (the several) goddesses, one ought to offer melted butter to Sûrya; for thus one would make all goddesses cohabit with Sûrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the Puronuvâkyâ and Yâjyâ for Sûrya) on the same day. (It is sufficient to repeat those verses once only.) For even many wives cohabit with one (and the same) husband only. When the Hotar, therefore, repeats before addressing the (four) goddesses, the Yâjyâ verse for Sûrya, he thus cohabits with all goddesses.

These (Sûrya with Dyâus, &c.) deities are the same as those others (Dhâtar with Anumati, &c.). One obtains, therefore, through one of these (classes of deities), the gratification of any desire which is in the gift of both.

The priest ought to portion out a rice cake ball for both these classes (of deities) for him who desires the faculty of producing offspring, (to make him obtain) the blessings contained in both. But I ought not to do so for him who sacrifices for acquiring great wealth only. If he were to portion out a rice cake ball for both these classes (of deities) for him who sacrifices for acquiring wealth only, he has it in his power to make the gods displeased (jealous with the wealth of the sacrificer and deprive him of it); for such one might think (after having obtained the great wealth he is sacrificing for), I have enough (and do not require anything else from the gods).

*Suchirriksha Gaupâlâyana* had once portioned off the rice ball for both classes (of deities) at the sac-

see of *Vridhadyumna Pratāriṇa*. As he (afterwards) saw a prince swim (in water), he said, "this is owing to the circumstance that I made the goddesses of the higher and lower ranks (*devīs* and *devīhās*) quite pleased at the sacrifice of that king; therefore the royal prince swims (in the water). (Moreover he saw not only him) but sixty-four (other) heroes always steel-clad, who were his sons and grandsons."<sup>15</sup>

## 49.

(*Origin of the Ukthya. The Sākamasivam Sāmans. The Pramañishthiya Sāman.*)<sup>16</sup>

The Devas took shelter in the Agnishtoma, and the Asuras in the Ukthyas. Both being (thus) of

<sup>15</sup> The king had performed the sacrifice for obtaining offspring, and became blessed with them.

<sup>16</sup> The *Ukthya* is a slight modification of the Agnishtoma sacrifice. The name to be supplied to it is *kratu*. It is a Soma sacrifice also and one of the seven *Sāmsthās* or component parts of the Jyotiṣṭoma. Its name indicates its nature. For *Ukthya* means "what refers to the *Uktha*," which is an older name for *Shastra*, i. e. recitation of one of the Hotri priests at the time of the Soma libations. Whilst the Agnishtoma has twelve recitations, the *Ukthya* has fifteen. The first twelve recitations of the *Ukthya* are the same with those of the Agnishtoma; to these, three are added, which are wanting in the Agnishtoma. For at the evening libation of the latter sacrifice, there are only two *Shastras*, the *Vaisvadeva* and *Agni-Mārta*, both to be repeated by the Hotar. The three *Shastras* of the so-called *Hotrakas*, i. e. minor Hotri-priests, that are (according to As'val. Sr. 8, 5, 10), the *Prasāstar* (another name of the *Maitravaruna*), the *Brāhma vāchansi*, and *Achhāvika*, are left out. But just these three *Shastras* which are briefly described as *Asvalayana* (Sr. 8, 6, 1) form a necessary part of the *Ukthya*. Thus this sacrifice is only a kind of supplement to the Agnishtoma.

There is some more difference in the *Sāmans* than in the Rik *verses* required at the *Ukthya*. Of the three triplets which constitute the *Bahishpavamāna Stotra* (see page 120) at the morning libation of the Agnishtoma, only the two last are employed: for the first another one is chosen, *pavaava vācho agriyah* (Sām. Sām. 2, 125-1). The four remaining *Stotras* of the morning libation, the so-called *Ajya-itotrápi*, are different. They are all together in the

equal strength, the gods could not turn them off. One of the Rishis, Bharadvája, saw them (and said) "these Asuras have entered the Ukthas (Shastras) but none (else) sees them." He called out Agni with the mantra : *ehy ñ shu braváni* (6, 16, 16). The *itih* *girah*, i. e. other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon<sup>17</sup> and said "what is it then that the lean, long, pale has told me ?" For Bharadvája was lean, of high stature and pale. He answered, "These Asuras have entered the Ukthas (Shastras); but nobody is aware of them."

Agni then turned a horse, ran against them and overtook them. This act of Agni became the *Sáman asvam*<sup>18</sup> Sáman. Thence it is called so (from *asva* a horse).

Sáma-veda Sámhitá. (2, 140-142). At the midday libation there the *Brihat-Sáma* (*tvdm iddhi havámahe*, Sám. S. 2, 159-160) instead of the *Rathantaram*; the *S'yaítam* (*abhi pra vah smádhu sam*, Sám. S. 2, 161-62) instead of the *Vámadev Yam*. At the evening libation there are three Stotras required in addition to those of Agnishtoma. (See note 18 to this chapter).

In the *Hiranyakesi* Sútras (9, 18) the following description of the Ukthya is given :—

उक्त्येन पश्यत्कामो यजेत् । तस्याग्निष्ठोमे कल्पा आख्यातः । १५  
दश छदिसदः क्रतुकरणं ऊला एतेन मन्त्रेण सध्यमे परिधावर्थत  
लेपं निर्मार्द्येद्वायसुक्ये द्वितीयं सवनोद्यमालभते । द्वन्तेष्व  
धारायचक्कल्प आययणं गृह्णीत्वाकथं गृहणात्यग्निष्ठोमस्वसानुप्र  
स्थिभ्यश्चमसगणेभ्यो राजानमतिरेचयति सर्वे राजानमुद्दय यार्ता  
रिचो दशाभिः कल्पै वृष्ट्वा न्युव्येतिच्च लूप्यत एतदग्निष्ठोमस्व  
सानां सप्तैषस्य यो य उक्तमः संस्यानच्चमसगणस्मुद्दयत्वंप्रेष  
ग्निष्ठोमस्वसैः प्रचर्यविभिरुक्त्यवियहैः प्रचरतो यथा पुराणाः  
द्राय वशणाभ्यां लेति प्रथमे ग्रहणसादनौ संनमन्तीः इवाह्न्त्वा रुद्धर्त्वं  
लेति द्वितीय इन्द्राविष्णुभ्यां लेति ब्रह्मीये.

<sup>17</sup> Sáy. reads *upottishthann*, but my MSS. have all *upottishthan* *u* being an enclitic.

<sup>18</sup> This Sáman consists of the three verses, *ehy ñ shu bravi yatra kracha te* and *na hi te púrtam* (Sáma-veda Sámhitá 2, 55-57).

About this they say, the priest ought to lead the kthas by means of the Sâkamas'vam. For if the kthas (Shastras) have another head save the Sâkamas'vam, they are not led at all.

They say, the priest should lead (the Ukthas) with the *Pramâñishthîya* Sâman (Sâm. Sañh. 2, 28, 229=2, 2, 2, 17, 1, 2); for by means of this Sâman the Devas had turned the Asuras from the kthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty<sup>19</sup> to lead (the Ukthas) by means of the *Pramâñishthîya* or the *Sâkamas'vam*.<sup>20</sup>

## 50.

(*The Shastras of the three minor Hotri-priests at the evening libation of the Ukhya sacrifice.*)

The Asuras entered the Uktha (Shashastra) of the Maitrâvaruña. Indra said, "Who will join me, that we both might turn these Asuras out from here (the Shashastra of the Maitrâvaruña)?" "I," said Varuña. Thence the Maitrâvaruña repeats a hymn for Indra-Varuña<sup>21</sup> at the evening libation. Indra and Varuña then turned them out from it (the Shashastra of the Maitrâvaruña).

This Sâman is regarded as the leader of the whole Ukhya ceremony, that is to say, as the principal Sâman. Thence the two other Sâmans, which follow it at this ceremony, the Sâubhûram (*vâyam tri-m*, Sâm. Sañh. 2, 58-59), and the Nârmadhâsam (*adhâ hin-ro guvânam*, 2, 60-62) are called in the Sâma prayogas the second and third Sâkamas'vam. \*

<sup>19</sup> At the Ukhya ceremonies which were performed in the Dekhan, more than ten years ago, only the Sâkamas'vam Sâman was used.

<sup>20</sup> This meaning is conveyed by the particle *aha*, which has here but the same sense as *athârâ*, as Sây. justly remarks.

<sup>21</sup> This is *Indra-Varuñâ yuvam* (7, 82).

The Asuras having been turned out from this place entered the Shastra of the Brâhmañâchhaṁsi. Indra said, "Who will join me, that we both might turn the Asuras out from this place?" Brihaspa answered, "I (will join you)." Thence the Brâmañâchhaṁsi repeats at the evening libation an Aîndra-Bârhaspatya hymn. Indra and Brihaspati turned the Asuras out from it.

The Asuras after having been turned out from here entered the Shastra of the Achhâvâka. Indra said "Who will join me, that we both might turn out the Asuras from here?" Vishnu answered, "I (will join you)." Thence the Achhâvâka repeats at the evening libation an Aîndrâ-Vaishnava hymn. Indra and Vishnu turned the Asuras out from this place.

The deities who are (successively) praised along with Indra, form (each) a pair with (him). A pair is a couple consisting of a male and female. From this pair such a couple is produced for production. He who has such a knowledge is blessed with children and cattle.

The Rituyâjas of both the Potar and Nesht amount to four.<sup>22</sup> The (Yâjyâs to be recited by the along with the other Hotars) are six verses. This is a Virât which contains the number ten. They complete the sacrifice with a Virât, which contains the number ten (three times ten).

<sup>22</sup> This is *ud apruto na vayo* (10, 68).

<sup>23</sup> This is *saṁ vâm karmaṇâ* (6, 69).

<sup>24</sup> The Potar has to repeat the second and eighth, the Nesht the third and ninth Rituyâja, see page 135-36. At each of the two Shastras of the Ukthya each of these two priests has also to repeat a Yâjyâ. This makes six. If they are added to the four Rituyâjas then the number ten is obtained, which represents the Virât.

## FOURTH BOOK.

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### FIRST CHAPTER.

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*(On the Sholas'i and Atirâtra Sacrifices.)*

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#### 1.

*(On the nature of the Sholas'i, and the origin of its name. On the Anushtubh nature of the Sholas'i Shastra.)*

The gods prepared for Indra by means (of the ma ceremony) of the first day<sup>1</sup> the thunderbolt; by means (of the Soma ceremony) of the second day, they cooled it (after having forged it, to increase its sharpness); by means (of the Soma ceremony) of the third day, they presented it (to him); by means (of the Soma ceremony) of the fourth day, he struck th it (his enemies).

Thence the Hotar repeats on the fourth day the *olas'i*<sup>2</sup> *Shastra*. The Sholas'i is the thunderbolt.

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The first, second day, &c. refer to the so-called *Shal-aha* or six *s'* sacrifice, about which see the 3rd chapter of this Pañchikâ.

The Sholas'i sacrifice is almost identical with the Ukthya. The mantras and Shastras at all three libations are the same. The only distinctive features are the use of the Sholas'i graha, the chanting of Gaurivitam or Nânadam Sâman, and the recital of the Sholas'i Shastra, after the Ukthâni (the Sâmans of the evening libation) have been chanted, and their respective Shastras recited. The Sholas'i Shastra is of a peculiar composition. It is here minutely described, and also in the Asv. Sr. S. 6, 2. The number sixteen reigns in the arrangement of this Shastra, which is itself the sixth on the day on which it is repeated. Thence the name. "The substantive to be supplied is, *kratu*. The whole term means, the ritual performance which contains the number sixteen." The

By reciting the Sholas'i on the fourth day he strike a blow at the enemy (and) adversary (of the sacrificer) in order to put down any one who is to be put down by him (the sacrificer).

The Sholas'i is the thunderbolt; the Shastra (Ukthas) are cattle. He repeats it as a cover over the Shastras (of the evening libation). By doing so he surrounds cattle with a weapon (in the form of) the Sholas'i (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form of) the Sholas'i.

Thence a horse, or a man, or a cow, or an elephant after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the Sholas'i (Shastra), is subdued by means of the weapon only. For voice is a weapon, and the Sholas'i is voice (being recited by means of the voice).

About this they ask, Whence comes the name "Sholas'i" (sixteen)? (The answer is) There are sixteen Stotras, and sixteen Shastras. The Hotar says after (having repeated the first) sixteen syllables (of the Anushṭubh verse required for the Sholas'i Shastra) and pronounces the word *om* after (having repeated the latter) sixteen syllables (of the Anushṭubh). He puts in it (the hymn required at the Sholas'i Shastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called Sholas'i. But the syllables are in excess (for in the second half there are eighteen, instead of sixteen) in the Anushṭubh.

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Anushṭubh metre consisting of twice sixteen syllables, the whole Shastras has the Anushṭubh character. It commences with six vers in the Anushṭubh metre, called by As'v. though Improperly, Stotriya and Anurūpa (for the Stotriya verse of the Shashtra is always chanted by the Sāma singers, but this is not the case with the verse in question). These are: *advi soma indra te* (1, 84, 1-6).

which forms a component part of the Sholasî Shastra. For Speech (represented by the Anushṭubh) has (as a female deity) two breasts; these are truth and untruth. Truth protects him who has such a knowledge, and untruth does no harm to such one.

## 2. \*

(*On the way of repeating the Sholasî Shastra. On the application of the Gaurivîti or Nânada Sâman.*)

He who desires beauty and the acquirement of sacred knowledge ought to use the *Gaurivîtam*<sup>3</sup> as the proper Sâman at the Sholasî (ceremony). For the *Gaurivîtam* is beauty and acquirement of sacred knowledge. He who having such a knowledge uses the *Gaurivîtam* as (the proper Sâman at the Sholasî ceremony) becomes beautiful and acquires sacred knowledge.

They say, the *Nânadam*<sup>4</sup> ought to be used as (the proper) Sâman at the Sholasî (ceremony). Indra hit his thunderbolt to strike Vritra; he struck him with it, and hitting him with it, killed him. He after having been struck down, made a fearful noise (*vyanadat*). Thence the Nânada Sâman took its origin, and therefore it is called so (from *nâd* = scream). This Sâman is free from enemies; for it kills enemies. He who having such a knowledge uses the Nânada Sâman at the Sholasî (ceremony) gets rid of his enemies, (and) kills them.

If they use the Nânadam (Sâman), the several padas (verses in two metres at the Sholasî Shastra are not to be taken out of their natural connection to

<sup>3</sup> This is *Indra jushasva pra vahâ* (Sâm. Sañh. 2, 302-304). These verses are not to be found in the Rigveda Sañhitâ, but in As'v. S. 6, 2.

<sup>4</sup> This is *praty asmâi pipeshate* (Sâm. Sañh. 2, 6, 3, 2, 1-4).

join one pada of the one metre to one of the other (*avihrita*). For the Sâma singers do the same, using verses which are not joined in the *vihrita* way for singing the Nânada Sâman.

If they use the Gaurivîtam, several padas of verse in two metres used at the Sholasî are to be taken out of their natural connection, to join one pada of the one metre to one of the other (*vihrita*). For the Sâma singers do the same with the verses which they use for singing.<sup>6</sup>

### 3.

(*The way in which the padas of two different metres are mixed in the Sholasî Shastra is shown.*)

Then (when they use the Gaurivîti Sâman) the Hotar changes the natural position of the seven padas of two different metres, and mixes them (*vyatishajati*). He mixes thus Gâyatrîs and Pañktîs, *ā trâ vahantu* (1,16,1-3), and *upa shu śrinu* (1,82,1-3-4).<sup>7</sup> Man has the nature of the Gâyati

<sup>6</sup> All the words from "the several padas" to "other" are only translation of the term *avihrita* in order to make it better understood.

<sup>7</sup> The reason of this is, that the recitations of the Hotri-pri must correspond with the performances of the Sâma singers.

<sup>7</sup> Sây. shows the way in which the metres are mixed in the two verses :

(Gâyatrî) *imâ dhândâ ghritasnuvo hari ihopa vakehatah  
indram sukhutame rathe* (1, 16, 2).

(Pañktî) *susañdriśam tvâ vayam maghavan vandishimahi.  
pra nûnañ pûrnavandhurah stuto yâhi visâñ anu yojâ  
vindra te hari.*

The Gâyatri has three, the Pañktî five feet (padas), each consisting of eight syllables. The two padas which the Pañktî has excess over the Gâyatri, follow at the end without any corresponding Gâyatri pada. After the second pada of the Pañktî there is the *pranava* made (i. e. the syllable *om* is pronounced), likewise after the fifth. The two verses, just mentioned, are mixed as follows : *imâ dhândâ ghritasnuvah susañdriśam vayam hari ihopa vakehato maghavan vandishimahom indram hatame rathe pra nûnañ pûrnavandhuroḥ stuto yâhi visâñ yojâvindra te harom.*

nd cattle that of the Pañktî. (By thus mixing together Gâyatrî and Pañktî verses) the Hotar mixes man among cattle, and gives him a firm footing among them (in order to become possessed of them).

As regards the Gâyatrî and Pañktî, they both form two Anushtubhs (for they contain as many padas, viz. eight, as both Gâyatrî and Pañktî taken together). By this means the sacrificer becomes neither separated from the nature of Speech which exists in the form of the Anushtubh, nor from the nature of a weapon (Speech being regarded as such a one).

He mixes verses in the Ushnih and Brihatî metres, *yad indra pritunâjye* (8, 12, 25-27) and *ayum te astu haryata* (3, 44, 1-3). Man has the nature of Ushnih, and cattle that of Brihatî. (By thus mixing together Ushnih and Brihatî verses) he mixes man among cattle, and gives him a firm footing among them.

As regards the Ushnih and Brihatî, they both form two Anushtubhs. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipâd (verse of two padas only) and a Trishtubh, *ā dhûrshv asmâi* (7, 34, 4), and *brahman vîra* (7, 29, 2). Man is *dvipâd*, i. e. has two feet, and strength is Trishtubh. (By thus mixing a Dvipâd and Trishtubh), he mixes man with Strength (provides him with it) and makes him a footing in it. That is the reason that man, as having prepared for him a footing in Strength, is the strongest of all animals. The Dvipâd verse consisting of twenty syllables, and the Trishtubh (of forty-four), make two Anushtubhs (sixty-four syllables). By this means the sacrificer becomes neither separated, &c.

He mixes Dvipadas and Jagatis, viz. *esha brahmâ ya ritvyam* (As'v. S'r. S. 6, 2)<sup>8</sup> and *pra te mahe*

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<sup>8</sup> These verses are not to be found in the Rigveda Samhitâ. I therefore write them out from my copies of the As'val. Sûtras:—

(10, 96, 1-3). Man is Dvipâd, and animals have the nature of the Jagatî. (By thus mixing Dvipâd and Jagati verses) he mixes man among cattle, and makes him a footing among them. That is the reason, that man having obtained a footing among cattle eats (them)<sup>9</sup> and rules over them, for they are at his disposal.

As regards the Dvipâd verse consisting of sixteen syllables and the Jagatî (consisting of forty-eight), they both (taken together) contain two Anushtubhs. By this means the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres,<sup>10</sup> viz. *trikadrukeshu mahisho* (2, 22, 1-3), and *proshvasmai puro ratham* (10, 133, 1-3). The juice which was flowing from the metres, took its course to the *aticchandas*. Thence such metres are called *aticchandas*, (*i. e.* beyond the metre, what has gone beyond, is it excess).

This Sholasî Shastra being formed out of all metres: he repeats verses in the Atichandas metre.

Thus the Hotar makes (the spiritual body of) the sacrificer consist of all metres.

He who has such a knowledge prospers by means of the Sholasî consisting of all metres.

Dvipadas (1) एष ब्रह्मा य कृत्विय । इन्द्रो नाम श्रुतो मरणे ॥

(2) विस्तुतयो यथा पथ । इन्द्र लक्ष्मिं रातयः ॥

(3) लाभिहवसस्यते । यन्ति निरोग संयत ॥

<sup>9</sup> That *atti* "he eats," put here without any object, refers to "*pada-vah*" animals, follows with certainty from the context. Say, supplies *kshira*, milk, &c., for he abhorred the idea that animal food should be thus explicitly allowed in a sacred text.

<sup>10</sup> Thus I have translated the term *aticchandasah*, *i. e.* having excess in the metre. The verses mentioned contain seven padas or feet, which exceeds the number of feet of all other metres.

## 4.

(*The Upasargas taken from the Mahānāmnis. The proper Anushtubhs. Consequences of repeating the Sholas'ī Shastra in the vihrita and avihrita way. The Yājyā of the Sholas'ī Shastra.*)

He makes the additions <sup>11</sup> (*upasarga*) taking (certain parts) from the *Mahānāmnī* verses.

The first *Mahānāmnī* (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way the *Sholas'ī* is made to consist of all worlds.

By adding parts from the *Mahānāmnīs* (to the *Sholas'ī*), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the *Sholas'ī* being made to consist of all the worlds.

He repeats (now) *Anushtubhs* of the proper form,<sup>12</sup> viz. *pra pra vas trishṭubham* (8, 58, 1), *archata nárchata* (8, 58, 8-10), and *yo vyutiñr apháṇayat* 8, 58, 13-15).

<sup>11</sup> These additions are called *upasargas*. They are five in number, and mentioned by As'v. 6, 2. They are all taken from different verses of the so-called *Mahānāmnīs*, commencing with विद्वा मघवच्छिद् त् which make up the fourth Aranyaka of the Aitareya Brāhmaṇa. These five *upasargas* make together one *Anushtubh*. They are .(1) चतन् (२) प्रचेतय (३) आयाद्विपद् मरस्. (४) कतुश्छम्द भते इत् (५) सुक्लाधेहि नो वसो. Their application is different according to the *avihrita* or *vihrita* way of repeating the *Sholas'ī* Shastra. If the Shastra is to be repeated in the former way, they are simply repeated in the form of one verse, after the recital of the *richhandas* verses. But if it be repeated in the *vihrita* way, the several *upasargas* are distributed among the five latter of the six *richhandasa* verses, in order to bring the number of syllables of each verse to sixty-four, to obtain the two *Anushtubhs* for each.

<sup>12</sup> As yet the *Anushtubhs* were only artificially obtained by the combination of the padas of different other metres.

That the Hotar repeats Anushtubhs of the proper form (after having obtained them only in an artificial way) is just as if a man, after having gone here and there astray, is led back to the (right) path.

He who thinks that he is possessed (of fortune) and is, as it were, sitting in fortune's lap (*gatas'rīr*), should make his Hotar repeat the Sholas'i in the *vihrita* way, lest he fall into distress for the injury done to the metres (by repeating them in the *vihrita* way).

But if one wishes to do away with the consequences of guilt (to get out of distress and poverty), one should make the Hotar repeat the Sholas'i in the *vihrita* way.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the *pāpmān*). By thus repeating the Sholas'i in the *vihrita* way, the Hotar takes from the sacrificer all sin and guilt. He who has such a knowledge becomes free from (the consequences of) guilt.

With the verse *ud yad bradhnasya vishtapam* (8 58, 7) he concludes. For the celestial world is the "*bradhnasya vishtapam*." Thus he makes the sacrificer go to the celestial world.

As Yājyā verse he repeats *apāh purveshām harirū* (10, 96, 13).<sup>13</sup> By repeating this verse as Yājyā (o the Sholas'i Shastra) he makes the Sholas'i to consist of all libations (*savanāni*). The term *apāh*, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the Sholas'i to consist o

<sup>13</sup> The whole of the verse is as follows :

अपाः पूर्वेषां इरिवः सुतानामथा इदं सवनं केवलं ते ।

समहि सोमं मधुमन्तमिन्द्रं सचा इष्वन् ऊठर आषपत्व ॥

i. e. "Thou hast drunk, O master of the two yellow horses (Indra) of the Soma drops formerly prepared for thee. This libation *het* is entirely thy own (thou hast not to share it with any other god). Enjoy, O Indra! the honey-like Soma. O bull! increase th strength by (receiving) all this (quantity of Soma) in (thy) belly."

the Morning Libation. The words *atho idam sarvam keralam te*, i. e. this libation here is entirely thy own, signifies the Midday Libation. Thus he makes the Sholas'ī to consist of the Midday Libation. The words *mamaddhi somam*, i. e. enjoy the Soma, signify the Evening Libation, which has its characteristic the term *mad*, to enjoy, to be drunk. Thus he makes the Sholas'ī to consist of the Evening Libation. The word *vishvan*, i. e. bull (contained in the last pada), is the characteristic of the Sholas'ī.

By repeating as Yâjyâ (for the Sholas'ī), the verse just mentioned, the Sholas'ī is made to consist of all Libations. Thus he makes it to consist of all Libations. He who has such a knowledge prospers through the Sholas'ī, which consists of all Libations.

(When repeating the Yâjyâ) he prefixes to each (of the four) pada<sup>14</sup> consisting of eleven syllables, an *upasarga* of five syllables (taken) from the Mahâ-namis. Thus he makes the Sholas'ī to consist of all metres. He who has such a knowledge prospers by means of the Sholas'ī, which is made to consist of all metres.

## 5

(*Atirûtra. Its origin. The three Paryâyas.*)

The Devas<sup>15</sup> took shelter with Day, the Asuras with Night. They were thus of equal strength, and

<sup>14</sup> These four upasargas are :

a) एवाष्ट्रेव b) एवच्छीर्ण c) एवाहि शको d) वशो हि शक.  
They are thus prefixed :

एवा ष्ट्रेवापाः पूर्वेषां एवच्छीर्णाद्या इदं &c.

These Upasargas are prefixed to the Yâjyâ, in order to obtain two ushtubhs (sixty-four syllables).

<sup>15</sup> The same story with some trifling deviations in the wording is recorded in the Gopatha Brâhmaṇam of the Atharvaveda, 1. 1.

none yielded to the other. Indra said, "Who beside me will enter Night to turn the Asuras out of it? But he did not find any one among the Devas ready to accept (his offer), (for) they were afraid of Night on account of its darkness being (like that of) Death. This is the reason that even now one is afraid of going at night even to a spot which is quite close. For Night is, as it were, Darkness, and is Death, as it were. The metres (alone) followed him. This is the reason that Indra and the metres are the leading deities of the Night (of the nightly festival of Atirâtra). No Nivid is repeated, nor a Puroruk, nor Dhâyyâ; nor is there any other deity save Indra and the metres who are the leading (deities). The turned them out by going round (*paryâyam*) with the *Paryâyas* (the different turns of passing the Soma cups). This is the reason that they are called *paryâya* (from *i* to go, and *pari* around).

By means of the first Paryâya they turned them out of the first part of the night; by means of the middle Paryâya out of midnight, and by means of the third Paryâya out of the latter part of the night. The metres said to Indra, "even we (alone) are following (thee, to turn the Asuras) out of the Dark (or *s'arvarâ*, night). He (the sage Aitareya) therefore called them (the metres) *apis'arvarâni*, for they had Indra who was afraid of the darkness of night (a fear of death, safely carried beyond it. That is the reason that they are called *apis'arvarâni*.

## 6.

(*The Shastras of Atirâtra at the three Paryâyas. Sandhi Stotra.*)

The Hotar commences (the recitations at Atirâtra) with an Anushtubh verse containing the term *andhâ*, i. e. darkness, viz. *pântâm â vo andhasah* (8, 81, 1)

or night belongs to Anushtubh; it has the nature of night.

As appropriate Yâjyâ verse (at the end of each turn of the three Paryâyas)<sup>16</sup> Trishtubhs containing the terms *andhas* darkness, *pâ* to drink, and *mad* to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sâma singers repeat when chanting at the first Paryâya twice the first padas only of the verses which they chant). By doing so they take from them (the Asuras) all their horses and cows.

At the middle Paryâya they repeat twice the middle padas. By doing so they take from them (the Asuras) their carts and carriages.

At the last Paryâya they repeat twice when chanting the last padas (of the verses which they chant). By doing so they take from them (the Asuras) all things they wear on their own body, such as dresses, gold and jewels.

He who has such a knowledge deprives his enemy of his property, (and) turns him out of all these worlds (depriving him of every firm footing).

<sup>16</sup> There are four turns of the Soma cups passing the round in each Paryâya, or part of the night. At the end of each, a Yâjyâ is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a Shastra repeated, to which a Yâjyâ belongs. The latter contains always the terms indicated. See for instance the four Yâjyâs used at the first Paryâya (As'v. S'r. S. 4), *adikaryavâ bharata indrâya*, 2, 14, 1, (repeated by the star). In the second pada there are the words *madhyam andhak* "the inebriating darkness" (symbolic name of the Soma juice). The Yâjyâ of the Maitrâvaruna is, *asya made purnavarpîmisi* (44, 14), it contains the term *made* "to get drunk," and *pâ* "to drink," in the last pada. The Yâjyâ of the Brâhmañachhañsi is *dhâtasya harivâ p'ba* (10, 104, 2). This verse contains the terms *pâ* "to drink" (in *p'ba* of the first pada), and *mad* "to be drunk" (in the last pada). The Yâjyâ of the Achhîvâkâ *indra pita tubhyam* (6, 40, 1). It contains both the terms *pâ* and *mad*. The Yâjyâ of the Hotar in the second Paryâya is, *apâyya-andhaso madîya* (2, 19, 1); it contains all three terms, "darkness, drink, and to be drunk."

They ask, How are the Pavamâna Stotras<sup>17</sup> provided for the night, whereas such Stotras refer only to the day, but not to the night ? In what way are they both made to consist of the same parts (to have the same number of Stotras and Shastras) ?

The answer is, (They are provided for) by the following verses, which form parts of the Stotras as well of the Shastras (at the Atirâtra): *indrâya madras sutam* (8, 81, 19. Sâmaveda Sañh. 2, 72), *idam rasi sutam anilhah* (8, 2, 1, Sâm. S. 2, 84), *idam hyanrojas sutam* (3, 51, 10. Sâm. S. 2, 87). In this way the night becomes also provided with *Pavamânas* (for the verses mentioned contain the term *suta*, i. e. squeezing referring to the squeezing of the Soma juice, whose term is proper to the Pavamâna Stotra) ; in this way both (day and night) are provided with Pavamâna and made to consist of the same (number of) parts.

They ask, As there are fifteen Stotras for the day only, but not for the night, how are there fifteen Stotras for both (for day as well as for night) ? In what way are they made to consist of the same (number of) parts ?

The answer is, The *Apis'arvaras*<sup>18</sup> form twelve Stotras. (Besides) they chant according to the Râshatra tone the Sandhi<sup>19</sup> Stotra which contains

<sup>17</sup> This question refers to the Stotras to be chanted for the purification of the Soma juice, which are, at the morning libation, the Balihî-pavamâna, at midday, the Pavamâna, and in the evening the Arbhava-pavamâna. At night there being no squeezing of the juice, there are properly speaking no Pavamâna Stotras required. But to make the performance of day and night alike, the Pavamâna Stotras for day and night are to be indicated in one way or other the Stotras chanted at night. This is here shown.

<sup>18</sup> See 4, 5. They are the metres used for Shastras and Stotras during the night of Atirâtra.

<sup>19</sup> This Stotra which is chanted after the latter part of the night is over, when the dawn is commencing (thence it is called *sâma*, i. e. the joining of night and day), consists of six verses in

three sets of) verses addressed to three deities. In his way night comprises (also) fifteen Stotras. Thus both (day and night) comprise each fifteen Stotras. Thus both are made to consist of the same (number of) parts.

The number of verses for making the Stotras is limited, but the number of recitations which follow the Stotras is unlimited. The past is, as it were, limited, defined; the future is, as it were, unlimited (not defined). In order to secure the future (wealth, &c.) the Hotar repeats more verses (than the Sāma singers chant). What goes beyond the Stotra is offspring, what goes beyond one's self (represented by the Stotra), is cattle. By repeating, when making his recitation, more verses (than the Sāma singers chant) the Hotar acquires all that he (the sacrificer) has beyond his own self on this earth, (*i. e.* all his cattle, children, fortune, &c.)

Brihati metre with the exception of the two last which are kakubha (a variety of the Brihati). They are put together in the Sāmav. Sām. 2, 99-104. The two first of them, *enā vo agnīm* (2, 99-100) are addressed to Agni, the third and fourth, *pratyu adarsy ayat�* (101-102) to Ushas, and the fifth and sixth, *imā u vāñ diviṣṭaya* (103-104) to the As'vins. The Stoma required for singing it, is the *trirūparivarttī* (see page 237). Two verses are made three by means of the repetition of the latter padas. This Sāman is chanted just like the verses of the Rathantaram, which are in the same metre. It follows throughout the musical arrangement of the Rathantaram. The musical accents, the crescendos, and decrescendos, the stobhas, i. e. musical flourishes, and the finales (*nidhana*) are the same. Both are for the purpose of chanting equally divided into five parts, viz. Prastāva, Udgitā, Pratihāra, Upadrava, and Nidhana (see page 198). For instance, the Prastāva or prelude commences in both in the low tone, and rises only at the last syllable (at *mo* in the *namo* of the Rathantaram, and at the *so* in the *namaso* of the first Sandhi Stotra); at the end of the Prastāva of both there is the Stobha, i. e. flourish *va*. At the end of the Upadrava both have the Stobhas *vā hū uvā*. The finale is in both throughout, *as*, in the rising tone.—(Sāma prayoga and Oral information.)

## SECOND CHAPTER.

(*The As'vina Shastra. The beginning day of the Gavâm ayanam. The use of the Rathantara and Brihat Sâmans and their kindreds. The Mahavrata day of the Sattrâ.*)<sup>1</sup>

<sup>1</sup> The As'vina Shastra is one of the longest recitations by the Hota. It is only a modification of the Prâtaranuvâka. Its principal parts are the same as those of the Prâtaranuvâka, the *Agneya hratu*, *Ushasya hratu*, and *As'vina hratu* (see page 111), i. e. three sets of hymns and verses in seven kinds of metre, addressed to Agni, Ushâs, and the As'vins, which deities rule at the end of the night and at the very commencement of the day. In addition to the three *kratus* of the Prâtaranuvâka, in the As'vina Shastra, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat it the Hotar (*not* the Adhvaryu) must sacrifice three a little melted butter, and eat the rest of it. These oblations are given to Agni, Ushâs, and the two As'vins. Each accompanied with a Yagus-like mantra. That one addressed to Agni—

अग्निरज्जी गायत्रेण इन्दसा तमश्यां तैमन्वारभे तस्मै मामवतु त स्वाहा । “Agni is driving with the Gâyatri metre (this metre being)

carriage), might I reach him; I hold him; may this (melted butter) help me to him; Svîhâ to him.” The mantras repeated for the Ajya offerings to Ushâs and the As'vins differ very little. उ

अज्जिनो चैयुभेन इन्दसा तामश्यां तामन्वारभे तस्मै मामवतु त स्वाहा । अज्जिनावज्जिनै आगतेन इन्दसा तावश्यां तावन्वार

ताम्यां मामवतु ताम्यां स्वाहा । (As'v. S'r. S. 6, 5.) After having eaten the rest of the melted butter, he touches water only, but does not rinse his mouth in the usual way (by *âchamana*). He then sits down behind his Dhishnya (fire-place) in a peculiar posture representing an eagle who is just about flying up. He draws in his two legs, puts both his knees close to each other, and touches the earth with his toes. I saw a priest, who had once repeated the As'vina Shastra (there are scarcely more than half a dozen Brahma living all over India who actually have repeated it), make the posture with great facility, but I found it difficult to imitate it well.

The whole As'vina Shastra comprises a thousand Brihati vers. The actual number of verses is, however, larger. All verses in whatever metre they are, are reduced to Brihati by counting the aggregate number of syllables and dividing them by 36 (of so many syllables consists the Brihati). The full account is cast up in the Kaushitaki Brâhmaṇam, 18, 3.

## 7.

(*The marriage of Prajāpati's daughter Sūrya. The As'vina Shastra was the bridal gift. In what way the Hotar has to repeat it. Its beginning verse.*)

Prajāpati gave his daughter Sūrya Sāvitri in

The first verse of the Shastra is mentioned in the text. It is to be repeated thrice, and to be joined, without stopping, to the first verse of the Gayatri part of the *Agneya kṛtū* (एत्याग्नेयं गायत्रमुपस्तनुशात्, As'v. Sr. S. 6, 5). After the opening verse which stands by itself altogether, just as the opening verse in the Prātaranuvāka, the three *hātras* or liturgies of the Prātaranuvāka (*agneya*, *ushasya*, and *asvina*) are repeated. These form the body of the As'vina Shastra. Each *hātra* is preceded by the Stotriya Pragatha, i. e. that couple of verses of the Sandhi Stotra (see page 266) which refers to that duty, to which the respective *hātra* is devoted. So the *agneya hātra*, i. e. the series of hymns and verses, addressed to Agni, in seven different kinds of metre, is preceded by the first couple of verses of the Sandhi Stotra, which are, *enī ro agnim namasi* (Sām. 2, 90-100); the *ushasya hātra* is preceded by *piaty u adau gṛhyāyatī* (Sām. Sām. 2, 101, 102), the deity being Ushas, and the *asvina hātra* by *una u vām dirishyaya* (Sām. Sām. 2, 103-104) being addressed to the two As'vins. Each couple of these verses is to be made a triplet, by repeating the last pada several times, just as the soma singers do. (बाह्यतास्तथस्तवचाः। स्ताविष्याः प्रगाया वा पर्वुरसादनुदेवतं स्तथा छन्दसो यथा स्तुतैश्च सेत् As'v. 6, 5).

The Hotar must repeat less than a thousand verses before sunrise नहस्त्रवस्मेऽद्देतोः.) After sunrise he repeats the verses addressed to Sūrya, which all are mentioned in the Aitareya Brāhmaṇam, as well as all other remaining verses of the As'vina Shastra. The whole order of the several parts of this Shastra is more clearly stated in the Kaushitaki Brāhmaṇ. (18, 2), than in the Aitareya. The verses addressed to Indra follow after the Sūrya verses (4, 10). At the end of the Shastra there are two Puronuvākyās and two Yajyās, as there are two As'vins.

The As'vina Shastra is, as one may see from its constituent parts, Prātaranuvāka, or early morning prayer, including the worship of the rising sun, and a Shastra accompanying a Soma libation. follows the Sandhi Stotra at the end of the Aitirātra, and is referred to as the Shastra belonging to this Stotra. To the fact of its containing far more verses than the Sandhi Stotra, the term *ati-avāti*, i. e. "he repeats more verses" (used in 4, 6) refers.

<sup>2</sup> This is the model marriage. It is described in the well-known marriage hymn *satyenottabhitā* (10, 85).

marriage to the king Soma. All the gods came : parnymphs. Prajapati formed according to the model of a *vahatu*, i. e. things (such as turmeric powder, &c. to be carried before the parnymph, this thousand (of verses), which is called the As'vin (Shastra). What falls short of (*arcuk*) one thousand verses, is no more the As'vin's. This is the reason that the Hotar ought to repeat only a thousand verse or he might repeat more. He ought to eat ghee before he commences repeating. Just as in this world a cart or a carriage goes well if smeared (with oil) thus his repeating proceeds well if he be smeared (with ghee, by eating it). Having taken the posture of an eagle when starting up the Hotar should recite (when commencing) the call *s'omśāvrom* (i. e. I should commence repeating the As'vina Shastra).

The gods could not agree as to whom this (thousand verses) should belong, each saying, "Let it mine." Not being able to agree (to whom it should belong), they said, "Let us run a race for it. He of who will be the winner shall have it." They made the sun which is above Agni, the house-father (above the Gārhapatya fire<sup>3</sup>), the goal. That is the reason that the As'vina Shastra commences with a verse addressed to Agni, viz. *agnir hotā grihapatiḥ* (6,15,1)

According to the opinion of some (theologians) the Hotar should (instead of this verse) commence (the recitation of the As'vina Shastra) with *agni manye pitaram* (10, 7, 3); for they say, he reaches the goal by means of the first verse through the words (contained in its fourth pada): *divi s'ukram yajat sūryasya*, i. e. the splendour of the sun in heaven which deserves worship. But this opinion is not

<sup>3</sup> That is to say, they started when running the race from the Gārhapatya fire, and ran up as far as the sun, which was the (*kāshtha*).

be attended to. (If one should observe a Hotar commencing the As'vina Shastra with the verse *agnim manaye*) one should say to him, "if (a Shastra) has been commenced with repeatedly mentioning *agni*<sup>4</sup> fire, the Hotar will (ultimately) fall into the fire (be burnt by it)." Thus it always happens. Thence the Hotar ought to commence with the verse : *agnir hotu grihapatiḥ*. This verse contains in the terms *grihapati* house-father, and *janima* generations, the propitiation (of the word *agni* fire, with which it commences, and is therefore not dangerous) for attaining to the full age. He who has such a knowledge attains to his full age (of one hundred years).

## 8.

(The race run by the gods for obtaining the As'vina Shastra as a prize.)

Among (all) these deities who were running the race, Agni was with his mouth (the flames) in advance of all others) after they had started. The As'vins (closely) followed him, and said to him, "Let us both be winners of this race." Agni consented, under the condition that he should also have a share in it (the As'vina Shastra). They consented, and made room also for him in this (As'vina Shastra). This is the reason that there is in the As'vina Shastra a series of verses addressed to Agni.

The As'vins (closely) followed Ushâs. They said to her, "Go aside, that we both may be winners of the race." She consented, under the condition that they should give her also a share in it (the As'vina Shastra). They consented, and made room also for

<sup>4</sup> The verse in question contains four times the word *agni*. This is regarded as inauspicious. The deity should not be always mentioned with its very name, but with its epithets.

her in it. This is the reason that in the As'vins Shastra a series of verses is addressed to Ushás.

The As'vins (closely) followed Indra. They said to him, " Maghavan, we both wish to be winners of this race." They did not dare to say to him, " go aside." He consented, under the condition that he should also obtain a share in it (the As'vina Shastra). They consented, and made room also for him. This is the reason that in the As'vina Shastra there is a series of verses addressed to Indra.

Thus the As'vins were winners of the race, and obtained (the prize). This is the reason that it (the prize) is called As'vinam (i. e. the As'vina Shastra). He who has such a knowledge obtains what he may wish for.

They ask, Why is this (Shastra) called As'viman notwithstanding there being in it verses addressed to Agni, Ushás, and Indra? (The answer is) the As'vins were the winners of this race, they obtained it (the prize). This is the reason that it is called the As'vina Shastra. He who has such a knowledge obtains what he may wish for.

## 9.

(*What animals were yoked to the carriages of the gods when they were running the race for the As'vina Shastra. The verses addressed to Surya in the Shastra.*)

Agni ran the race with a carriage drawn by mules. When driving them he burnt their wombs; then they do not conceive.

Ushás ran the race with cows of a reddish colour; thence it comes that after the arrival of Ushás (Dawn) there is a reddish colour shining as it were (spread over the eastern direction) which is the characteristic of Ushás.

Indra ran the race with a carriage drawn by horses. Once a very noisy spectacle (represented by the race made by horses which draw a carriage) is the characteristic of the royal caste, which is Indra's. The As'vins were the winners of the race with a carriage drawn by donkeys ; they obtained (the prize). Once (on account of the excessive efforts to arrive the goal) the donkey lost its (original) velocity, came devoid of milk, and the slowest among all māls used for drawing carriages. The As'vins, however, did not deprive the sperm of the ass of its (primitive) vigour. This is the reason that the male (rājī) has two kinds of sperm (to produce mules from a mare, and asses from a female ass). ●

Regarding this (the different parts which make up the As'vina Shastra) they say, "The Hotar ought to repeat, just as he does for Agni, Ushās, and the As'vins also, verses in all seven metres for Sūrya. There are seven worlds of the gods. (By doing so) he prospers in all (seven) worlds."

This opinion ought not to be attended to. He ought to repeat (for Sūrya) verses in three metres only. For there are three worlds which are three-fold. (If the Hotar repeats for Sūrya, verses in three metres only, this is done) for obtaining possession of these worlds.

Regarding this (the order in which the verses addressed to Sūrya are to be repeated) they say, The hotar ought to commence (his recitation of the Sūrya verses) with *ud u tyam jātavedesam* (1, 50, in the Gāyatrī metre). But this opinion is not to be attended to. (To commence with this verse) is just as to miss the goal when running. He ought to commence with *sūryo no divas jātu* (10, 158, 1, in the Gāyatrī metre). (If he do so) he is just as one who reaches the goal when running. He repeats : *ud u* *tyam* as the second hymn.

The Trishtubh hymn is, *chitram devānam ud āg* (1, 115). For that one (the sun) rises as the *chitra devānam*, i. e. as the manifestation of the god. Thence he repeats it.

The hymn is, *namo mitrasya varunasya* (10, 3). In this (hymn) there is a pada (the fourth of the first verse, *sūryāya śāmsata*) which contains a blessing (*āśīh*). By means of it the Hotar imparts a blessing to himself, as well as to the sacrificer.

## 10

(*The verses which follow those addressed to Sūrya the As'vina Shastras must bear some relation to Sūrya and the Brihatī metre. The Pragāthas Indra. The text of the Rathantara Sāman. The Pragātha to Mitrāvarṇa. The two verses Heaven and Earth. The Dvipadū for Nirriti.*

Regarding this (the recitations for Sūrya) they say, Sūrya is not to be passed over in the recitation; nor is the Brihatī metre (of the As'vina Shastras) to be passed over. Should the Hotar pass over Sūrya, he would fall beyond (the sphere of Brahma) splendour (and consequently lose it). Should he pass over the Brihatī, he would fall beyond (sphere of the) vital airs (and consequently die).

He repeats the Pragātha, addressed to Indra, *indra kratum na* (7, 32, 26) i. e. "Carry, O Indra, our (sacrificial) performance through, just as a father does to his sons (by assisting them). Teach O thou who art invoked by many, that we may this turn (of the night) reach alive the (sphere of light)."⁵ The word "light" (*jyotiṣ*) in this verse

<sup>5</sup> This verse evidently refers to the Atirātra feast, for which occasion it was in all likelihood composed by Vasishtha. Sūy. commentary on this passage in the Ait. Br. takes the same view. It forms part of the As'vina Shastras which is repeated in

that one (the sun). In this way he does not pass over the sun.

By repeating a Bârhata Pragâtha he does not pass over the Brîhatî. By repeating the principal text of the Rathantara Sâman (which is in the Brîhat metre, viz. *abhi trâ s'ira*, 7, 32, 22-23), according to whose tune the Sâma singers chant the Sandhi Stotra for the As'vina Shastra, he does not overpraise the Brîhatî. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit. its *romb*). In the words of the Rathantara Sâman, *suyam asya jayataḥ svardris'um*, i. e. the ruler of his world who sees the sky, there is an allusion made to Sûrya by "svardris'um," i. e. who sees the sky. By repeating it he does not pass the sun. Nor does he by its (the Rathantaram) being a Bârhata Pragâtha pass over the Brîhatî.

He repeats a Maitrâvaruna Pragâtha, viz. *bahavah irachakshase* (7, 66, 10). For Mitra is the day, and aruṇa the night. He who performs the Atirâtra commences (his sacrifice) with both day and night. By repeating a Maitrâvaruna Pragâtha the Hotar places the sacrificer in day and night. By the words *irachakshase* he does not overpraise Sûrya. The verse being a Brîhatî Pragâtha, he does not pass over the Brîhatî.

He repeats two verses addressed to Heaven and Earth, viz. *mahi dyâuh prithivî* (1, 22, 13), and *te hi yâu prithivî vis'vas'ambhuva* (1, 160, 1). Heaven and Earth are two places for a firm footing; Earth being the firm footing here, and Heaven there (in the other world). By thus repeating two verses ad-

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of the night. *Kratu* means the Atirâtra feast; for Atirâtra is usually called a *kratu*; *yâman* is the last watch of the night. That Atirâtra was well known to the great Rishis, we may learn from a well known "praise of the frogs" (7, 103), which is by no means one of the latest hymns, as some scholars have supposed.

dressed to Heaven and Earth, he puts the sacrificer two places on a firm footing. By the words : *devo de dharmaṇā sūryah suchih* (in the last pada of 160, 1) i. e. "the divine brilliant Sūrya passes regularly between the two goddesses (i. e. Heaven and Earth)," he does not pass over Sūrya. One of the verses being in the Gāyatrī, the other in the Jagatī metre, which make two Brīhatīs,<sup>6</sup> he does not pass over the Brīhatī.

He repeats the Dvipadā verse : *vis'vasya mrichayasya* (not to be found in the Saṁhitā, but in Brāhmaṇam) i. e. may she who is the ruler of all that is born and moves (*mrichaya*) not be angry (with us) nor visit us (with destruction). They (the theologians) have called the As'vina Shastra a funeral pile of wood (*chitaidha*). For when the Hotar is about to conclude (this Shastra), *Nirṛiti* (the goddess of destruction) lurking with her cords, thinking to cast them round (the Hotar). (To prevent this) Brihaspati saw the Dvipadā verse. By its words "may she not be angry (with us), nor visit us (with destruction)" wrested from Nirṛiti's hands her cords and put them down. Thus the Hotar wrests also from the hand of Nirṛiti her cords, and puts them down when repeating this Dvipadā verse, by which means he comes off in safety. (He does so) for attaining to his full age. He who has such a knowledge attains to his full age. By the words *mrichayasya janmanah*, i. e. "what is born and moves," he does not pass over the sun in his recitation, for that one (the sun) moves (*marchayati*) as it were.

As regards the Dvipadā verse, it is the metre corresponding to man (on account of his two padas),

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<sup>6</sup> The Brīhatī contains thirty-six syllables, the Gāyatrī twenty-four, and the Jagatī forty-eight. Two Brīhatīs make seventy-two, and one Gāyatrī and Jagatī make together seventy-two syllables.

feet). Thus it comprises all metres (for the two-legged man is using them all). In this way the Hotar does not (by repeating the **Dvipadâ**) pass over the **Brihatî**.

### 11.

(*The concluding verses of the As'vin Shastra. The two Yâjyâs of it. In what metre they ought to be.*)

The Hotar concludes with a verse addressed to Brahmanaspati. For Brahma is Brihaspati. By repeating such a verse he puts the sacrificer in the Brahma: He who wishes for children and cattle should conclude with, *evâ pitre vis'vâderâya* (4,50,6). For on account of its containing the words "O Brihaspati, might we be blessed with children and strong men, might we become owners of riches," that man becomes blessed with children, cattle and riches, and strong men, at whose sacrifice there is a Hotar, knowing that he must conclude with this verse (in order to obtain this object wished for).

He who wishes for beauty and acquirement of sacred knowledge ought to conclude with, *brihaspate atiyâd* (2, 23, 15). Here the word *ati*, i. e. beyond, means that he acquires more of sacred knowledge than other men do. The term *dyumat* (in the second pada) means "acquirement of sacred knowledge," and *vibhâti* means, that the sacred knowledge shines everywhere, as it were. The term *didayat* (in the third pada) means, that the sacred knowledge has been shining forth (in the Brahmans). The term *chitra* (in the fourth pada) means, that the sacred knowledge is, as it were, apparent (*chitram*).

He at whose sacrifice there is a Hotar knowing that he must conclude with this verse, becomes endowed with sacred knowledge and famous for sanctity. Thence a Hotar who has such a knowledge ought to conclude with this Brahmanaspati verse.

By repeating it he does not pass over the sun. The Trishṭubh<sup>7</sup> when repeated thrice, comprises 12 metres. In this way he does not pass over the Brihatī (by repeating this Trishṭubh).

He ought to pronounce the formula *Vaushat* along with a verse in the Gāyatrī, and one in the Trishṭubh metre. Gāyatrī is the Brahma, and Trishṭubh is strength. By doing so he joins strength to the Brahma.

He at whose sacrifice there is a Hotar knows that he (in order to obtain the objects mentioned) must pronounce the formula *Vaushat*<sup>8</sup> with a verse in the Gāyatrī, and one in the Trishṭubh metre, becoming endowed with sacred knowledge and strength, a famous for sanctity. (The Trishṭubh verse is) *asū rāyunā yuvam* (3, 58, 7); (the Gāyatrī is) *ub pibatum* (1, 46, 15).

(There is another way of pronouncing the formula *Vaushat*.)

- He ought to pronounce the formula *Vaushat* along with a verse in the Gāyatrī, and one in the Virāt metre. For Gāyatrī is Brahma, and Virāt is food. By doing so he joins food to the Brahma.

He at whose sacrifice there is a Hotar knows that he must pronounce the formula *Vaushat* along with a verse in the Gāyatrī, and one in the Virāt metre, becomes endowed with sacred knowledge, a famous for sanctity and eats Brahma food (i. e. prime food). Therefore one who has such a knowledge ought to pronounce the formula *Vaushat* along with a verse in the Gāyatrī, and one in the Trishṭubh metre. They are, *pra vām andhānsi* (7, 68, 2, Virāt) and, *ub pibatum* (1, 46, 15, Gāyatrī).

<sup>7</sup> The verse *brihaspate ati* is in the Trishṭubh metre. On account of its being the last verse of the Shastra, it is to be repeated thrice.

<sup>8</sup> That is to say, he should then make the Yajyās; for only at such occasion the formula *vaushat* is pronounced.

## 12.

(*The Chaturvīṁś'a<sup>9</sup> day of the sacrificial session,  
called Gavāṁ. Ayanam.*)

On this day<sup>10</sup> (which follows the Atirātra ceremony) they celebrate the Chaturvīṁś'a (Stoma). It is the beginning day (of the year during which the sacrificial session is to last). For by this day they begin the year, and also the Stomas and metres, and (the worship of) the deities. If they do not commence (the Sattrā) on this day, the metres have no (proper) beginning and the (worship of the) deities is not commenced. Thence this day is called *ārambhaṇya*, i. e. the beginning day. On account of the Chaturvīṁś'a (twenty-four-fold) Stoma being used on it, it is (also) called Chaturvīṁś'a. There are twenty-four half months. (By beginning the Sattrā with the Chaturvīṁś'a Stoma, i. e. the chant, consisting

<sup>9</sup> This is the name of a day, and a Stoma, required at the Sattrā or sacrificial session, called the *gavāṁ ayanam* (see more about it, 4, 17). It lasts for a whole year of 360 days, and consists of the following parts. 1) The Atirātra at the beginning. 2) The Chaturvīṁś'a or beginning day; it is called in the Aitareya Br. *ārambhaṇya*, in the Tāndya Br. (4, 2), *prāyayiṇya*. 3) The periods of six days' performance (*Shalaha*) continued during five months so that always the four first *Shalahas* are *Abhiplavas*, and the fifth a *Prishthya* (see on these terms 4, 15-17). 4) In the sixth month there are three *Abhiplava Shalahas*, and one *Prishthya Shalaha*. 5) The *Abhipit* day. 6) The three *Svarasāman* days. 7) The *Vishuvan* or vital day which stands quite apart. 8) The three *Svarasāman* days again. 9) The *Viśvajit* day. 10) A *Prishthya Shalaha*, and three *Abhiplava Shalahas*. 11) One *Prishthya Shalaha* at the beginning, and four *Abhiplavas* during four months continuously. 2) In the last month (the twelfth of the Sattrā) there are three *Abhiplavas*, one *Gostoma*, one *Ayushtoma*, and one *Dasārātra* (the ten days of the *Dvādaśāha*). 13) The *Mahāvrata* day, which properly concludes the performance; it corresponds to the Chaturvīṁś'a at the beginning. 14) The concluding Atirātra. See Asv. Sr. S. 11, 7.

<sup>10</sup> *Ahāḥ* has according to Sāy. the technical meaning of the Soma ceremony, which is performed on every particular day of a sacrificial session.

of twenty-four verses), they commence the year divided into half months.

The **Ukthya** (performance of the *Jyotishṭoma*) take place (on that day). For the *uhthas* (recitations) a cattle. (This is done) for obtaining cattle.

This (**Ukthya** sacrifice) has fifteen Stotras and fifteen Shastras.<sup>11</sup> (These make, if taken together, one month of thirty days.) By (performing) the (sacrifice) they commence the year as divided in months. This (**Ukthya** sacrifice) has 360 Stotra-verses<sup>12</sup> as many as the year has days. By (performing) this (sacrifice) they commence the year divided into days.

They say, "the performance of this (first) day ought to be an *Agnishtoma*. *Agnishtoma* is the year. For no other sacrifice save the *Agnishtoma* has kept (has been able to keep) this day (the performance of this day), nor developed its several parts (*i. e.* it given the power of performing all its several rites).

Should they perform (on the beginning day) the *Agnishtoma*, then the three *Pavamāna* Stotras<sup>13</sup> in the morning, midday, and evening libations are to be put in the *Ashtāchatvārīṁśa* Stoma (*i. e.* each of the Stotriya triplets is made to consist of forty-eight verses by means of repetition), and the other (nine) Stotras in the *Chaturviṁśa* Stoma. This makes (on the whole) 360 Stotriyas, as many as there are days (in the year). (By performing the *Agnishtoma* in this way) they commence the year as divided into days.

<sup>11</sup> See page 234.

<sup>12</sup> Each of the fifteen Stotra triplets is made to consist of twenty-four verses by repetition according to the theory of the *Chaturviṁśa* Stoma. 24 times 15 makes 360.

<sup>13</sup> These are, the *Bahish-pavamāna*, the *Pavamāna*, and *Arbha-pavamāna*.

The Ukthya sacrifice should, however, be performed (on the beginning day of the Sattra, not the Agnashoma). (For) the sacrifice is wealth in cattle, the Sattra is (also) wealth in cattle (and cattle is represented by the Ukthya). If all Stotras are put in the Chaturvims'a Stoma (as is the case when the Ukthya is performed), then this day becomes actually throughout a Chaturvims'a (twenty-four-fold). Thence the Ukthya sacrifice ought to be performed (on the beginning day of the Sattra).

### 13.

(*On the importance of the two Sāmans, Rathantaram and Brihat. They are not to be used at the same time. The succession of the sacrificial days in the second half of the year is inverted.*)

The two (principal) Sāmans at the Sattra are he Brihat and Rathantaram. These are the two mats of the sacrifice, landing it on the other shore in the celestial world). By means of them the sacrificers cross the year (just as one crosses a river). Brihat and Rathantara are the two feet (of the sacrifice); the performance of the day is the head. By means of the two feet, men gain their fortune (consisting in gold, jewels, &c.) which is to be put (as an amulet) on their heads.

Brihat and Rathantaram are two wings; the performance of the day is the head. By means of these two wings they direct their heads to fortune, and dive into it.

Both these Sāmans are not to be let off together. Those performers of the sacrificial session who would also, would be floating from one shore to the other without being able to land anywhere), just as a boat whose cords are cut off, is floating from shore to shore. Should they let off the Rathantaram, then by means of the Brihat both are kept. Should he let off

the Brīhat, then by means of the Rathantaram b  
are kept.<sup>14</sup> (The same is the case with the other Sāma Prishthas.) Vairūpam<sup>15</sup> is the same as Brīhat. Vairāja<sup>16</sup> is the same as Brīhat, Sākvaram<sup>17</sup> is the same as Rathantaram, and Raivatam<sup>18</sup> is the same as Brīhat.

Those who having such a knowledge begin the Sattrā (sacrificial session) on this day, hold the (sacrificial) year in performing austerities, enjoying the Soma draught, and preparing the Soma juice after having reached the year as divided into months, months, and days.

<sup>14</sup> This refers to the so-called Sāma prishthas, i.e. combinations of two different Sāmans, in such a way, that one forms the womb (*cyoni*), the other the embryo (*garbha*). This relationship of Sāmans is represented by repeating that set of verses which form the womb in the first and third turns (*pariyāyas*) of the Somas (237-38), and that one which is the embryo, in the second turn. In this way the embryo is symbolically placed in the womb which surrounds it on both sides. The two Sāmans which generally form the womb are the Brīhat and Rathantaram. Both are not to be used at the same time; but only one of them. Both being the ships which land the sacrificer on the other shore (being born through the year in this world), they cannot be sent off at the same time; for the sacrificer would thus deprive himself of his conveyance. One of them is tied to this, the other to the other shore. If he landed on the other shore, he requires another boat to go back before the end of the year he cannot establish himself on the other shore, nor, as long as he is alive, on the shore of the celestial world. By going from one shore to the other, and returning to that which he started, he obtains a fair knowledge of the way, and imbues himself with all that is required for being received and admitted to the other shore after the year is over, or the life has terminated.

<sup>15</sup> The Vairūpa Sāma is, *yadyāya indra te satam* (Sām. § 2, 212-13).

<sup>16</sup> The Vairāja Sāma is, *pibā somam indra mandatu* (Sām. § 2, 277-79).

<sup>17</sup> The Sākvara Sāma is, *pro shvasmā puroratham* (Sām. § 2, 9, 1, 14, 1-3).

<sup>18</sup> The Raivata Sāma is, *revatir nah sadhamāda* (Sām. § 2, 434-36).

When they (those who hold the Sattra) begin the performance of the other part<sup>19</sup> (of the sacrifice), they lay down their heavy burden, for the heavy burden (if they are not released) breaks them down. Therefore, he who after having reached this (the central day of the yearly sacrificial session) by means of performing the ceremonies one after the other, begins (the second part of the sacrificial session) by inverting the order of the ceremonies, arrives safely at the end of the year.

#### 14.

(In a modification of the Nishkeyalya Shastra on the Chaturvims'a and Mahavrata days of the Sattra.)

This Chaturvims'a day is (the same as) the Mahavrata<sup>20</sup> (the Nishkeyalya Shastra being the same as in the Mahavrata sacrifice). By means of the Brihad-deva hymn<sup>21</sup> the Hotar pours forth the seed. Thus he takes the seed (which is poured forth) by means of the Mahavrata day produce offspring. For seed if sown every year is productive (every year). This is the reason, that (in both parts of the Sattra) the

<sup>19</sup> This sense is implied in the words *ata urdhram*, "beyond this," beyond the ceremonies commencing on the *āumbhanya* day of the Sattra. The first six months of the sacrificial session lasting half the year, are the first, the second six months the other turn; in the midst of both is the *Vishvav* day (see 4, 18.), i. e. the winter. After that day the same ceremonies begin anew, but in inverted order, that is to say, what was performed immediately before the Vishvav day, that is performed the day after it, &c.

<sup>20</sup> This sacrifice is described in the Aranyaka of the Rigveda. It is in general, and includes, therefore, some very obscene rites. The principal Shastra is the *Mahadukthqm*, i. e. the great Shastra, also called the *Bijibuti* Shastra. The Mahavrata forms part of a Sattra, it is celebrated on the day previous to the concluding Atriātra, and has the same position and importance as the Chaturvims'a day after the beginning Atriātra. The Brihad-deva hymn is required at the *āumbhanya* Shastra of both. But instead of the Chaturvims'a Stoma, a Panchavims'a (twenty-five-fold) Stoma is used at the Mahavrata sacrifice. (See Aitar. Aranyaka 1, 2)

<sup>21</sup> This is, *tad id āea bhuvaneshu*, 10, 120.

Brihad-deva hymn forms equally part of the Nishkvalya Shastra.

He who having such a knowledge performs, after having reached the central day by performing the ceremonies one after the other, the ceremonies of the second part in an inverted order, using the Brihad-deva hymn also, reaches safely the end of the year.

He who knows this shore and that shore of (the stream of) the year, arrives safely on the other shore. The Atirâtra at the beginning (of the Sattrâ) is the shore (of the year), and the Atirâtra at the end (of the Sattrâ) is the other shore.

He who has such a knowledge, arrives safely at the end of the year. He who knows how to appropriate the year (according to half months, month and days), and how to disentangle himself from (after having passed through it) arrives safely at the end of the year. The Atirâtra at the beginning is the appropriation, and that at the end is the disentanglement.

He who has such a knowledge, safely reaches the end of the year. He who knows the *prâna* (airhaled) of the year and its *apâna* (air exhaled) safely reaches the end of the year. The Atirâtra at the beginning is its *prâna*, and the Atirâtra at the end *udâna* (*apâna*). He who has such a knowledge safely reaches the end of the year.

### THIRD CHAPTER.

(*The Shalaha and Vishuvan day of the Sattras w  
the performance of the days preceding and follow  
the Vishuvan.*) \*

#### 15.

(*The Tryaha and Shalaha, i. e. periods of three or six days at the Sattrâ. The Abhiprava.*)

They (those who hold the sacrificial session) p

orm (now) the *Jyotish-Go* and *Ayush-Stomas*. This world is the *Jyotis* (light), the airy region the *Go Stoma*, that world *âyus* (life). The same Stomas in the first three days out of the six) are observed in the latter three days. (In the first) three days the order of the Stomas is), *Jyotish-Go* and *Ayush Stomas*. (In the latter) three days (the order is) *io-Ayush-Jyotish-Stomas*. (According to the position of the *Jyotish Stoma* in both parts) the *Jyotish* this world and that world; they are the two *Jyotish* lights) on both sides facing (one another) in the world.

They perform the *Shalaha* (six days' Soma sacrifice), so that in both its parts (each consisting of three days) there is the *Jyotish Stoma* (in the first at the beginning, in the latter at the end). By doing they gain a firm footing in both worlds, in this one and that one, and walk in both.

*Abhiplava Shalaha*<sup>1</sup> is the revolving wheel of the gods. Two *Agnishtomas* form the circumference of this wheel); the four *Ukthyas* in the midst are in the nave. By means of this revolving (wheel of the gods) one can go to any place one may choose. Thus he who has such a knowledge safely reaches the end of the year. He who has a (proper) knowledge of the first *Shalaha* safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth *Shalahas*, i. e. all the five *Shalahas* of the month.

### 16.

(*In the meaning of the celebration of fire Shalahas during the course of a month.*)

They celebrate the first *Shalaha*. There are six sons. This makes six days. Thus they secure

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<sup>1</sup>The Sattra is divided into periods of six days, of which period month has five. Such a period is called a *Shalaha*, i. e. six

the year (for themselves) as divided into seasons, gain a firm footing in the several seasons of the year.

They celebrate the second Shalaha. This makes (in addition to the previous six days) twelve days. There are twelve months. Thus they secure the year as divided into months, and gain a firm footing in the several months of the year.

They celebrate the third Shalaha. This makes (in addition to the previous twelve days) eight days. This makes twice nine. There are nine vital airs, and nine celestial worlds. Thus they obtain the nine vital airs, and reach the nine celestial worlds, and gaining a firm footing in the vital airs and the celestial worlds, they walk there.

They celebrate the fourth Shalaha. This makes twenty-four days. There are twenty-four half months. Thus they secure the year as divided into months, and, gaining a firm footing in its several months, they walk in them.

They celebrate the fifth Shalaha. This makes thirty days. The Virāṭ metre has thirty syllables. The Virāṭ is food. Thus they procure *virāṭ* (food) every month.

Those who wished for food, were (once) held in a sacrificial session. By obtaining in every month the Virāṭ (the number thirty), they become possessed of food for both worlds, this one and that other.

### 17.

(*Story of the sacrificial session, held by the Rishis. Different kinds of the great Sattras, such as Garām ayanam, Adityānām ayanam, and Aśvānām ayanam.*)

They hold the *Garām ayanam*, i. e. the sacrificial session, called "cow's walk." The cows an-

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days' sacrificial work. The five times repetition within a day's *abhiprava*.

Adityas (gods of the months). By holding the session called the "cow's walk," they also hold the walk of the Adityas.

The cows being desirous of obtaining hoofs and horns, held (once) a sacrificial session. In the tenth month (of their sacrifice) they obtained hoofs and horns. They said, "we have obtained fulfilment of that wish for which we underwent the initiation into the sacrificial rites. Let us rise (the sacrifice being finished)." When they arose they had horns. They, however, thought, "let us finish the ear," and recommenced the session. On account of their distrust, their horns went off, and they consequently became hornless (*tūparā*). They (continuing their sacrificial session) produced vigour (*urj*). Thenceforth (having been sacrificing for twelve months and) having secured all the seasons, they rose (again) at the end. For they had produced the vigour (to reproduce horns, hoofs, &c. when decaying). Thus the cows made themselves beloved by all (the whole world), and are beautified (decorated) by all.<sup>2</sup>

He who has such a knowledge makes himself loved by every one, and is decorated by every one. The Adityas and Angiras were jealous of one another as to who should (first) enter the celestial world, each party saying, "we shall first enter." The Adityas entered first the celestial world, then the Angiras, after (they had been waiting for) sixty years.

The performance of the sacrificial session called *itvānam ayanam* agrees in several respects with (*Gavāni ayanam*). There is an *Atirātra* at the beginning, and on the *Chaturviṁśa* day the *Ukthya*

<sup>2</sup> It is an Indian custom preserved up to this day to decorate cows, on the birth-day of Krishna (Gokul ashṭami).

is performed; all the (five) Abhiplava Shalahas<sup>3</sup> comprised in it; the order of the days is differ (that is to say, the performance of the first, see days, &c. of the Abhiplava are different from thos the Gavâm ayanam). This is the Adityânâm ayan

The Atirâtra at the beginning, the Ukthya on Chaturvîmsa day, all (five) Abhiplava perfor with the Prishthas, the performance of the e monies of the several days (of the Abhiplava) b different (from the Gavâm ayanam, &c.): this is Angirasâm ayanam.

The Abhiplava Shalaha is like the royal road, smooth way to heaven. The Prishthya Shalaha is great pathway which is to be trodden everywhere heaven. When they avail themselves of both ro they will not suffer any injury, and obtain the fi ment of all desires which are attainable by both, Abhiplava Shalaha and the Prishthya Shalaha.<sup>4</sup>

## 18.

(The *Ekaviñs'a or Vishuvan day.*)

They perform the ceremonies of the Ekaviñs'a which is the equator, dividing the year (into equal parts). By mea of the performance of day the gods had raised the sun up to the heav This Ekaviñs'a day on which the Divâkirtya na

<sup>3</sup> In the Gavâm ayanam there are only four Abhiplava Shalaha but in the Adityânâm ayanam there are all five Abhiplava Shalaha required within a month. The last (fifth) Shalaha of the C ayanam is a *Prishthya*, that is one containing the Prishthas. difference between an *Abhiplava Shalaha*, and a *Prishthya Shalaha*, is, that during the latter the Sâma Prishthas required, t to say, that on every day at the midday libation the Stomas are with a combination of two different Sâmans in the way des above (page 282), whilst this is wanting in the Abhiplava.

<sup>4</sup> In the Gavâm ayanam both the Abhiplava Shalaha an Prishthya Shalaha are required. Thence the sacrificers who p the Gavâm ayanam, avail themselves of both the roads lead heaven.

(was produced) is preceded by ten days,<sup>5</sup> and followed by ten such days, and is in the midst (of both periods). On both sides it is thus put in a Virât (the number ten). Being thus put in a Virât (in the number ten) on both sides, this (Ekavîms'a, i. e. the sun) becomes not disturbed in his course through these worlds.

The gods being afraid of the sun falling from the sky, supported him by placing beneath three celestial worlds to serve as a prop. The (three) Stomas<sup>6</sup> used at the three Svarasâman days which precede (the Vishuvan day) are the three celestial worlds. They were afraid, lest he (the sun) should fall beyond them. They then placed over him three worlds (also) in order to give him a prop from above. The (three) Stomas (used at the three Svarasâman days which follow the Vishuvan day) are the three worlds. Thus here are before (the Vishuvan day) three seventeen-fold Stomas (one on each of the preceding Svarasâman days), and after it (also) three seventeen-fold Stomas. In the midst of them there is the Ekavîms'a day (representing the sun) held on both sides by the Svarasâman days. On account of his being held by the three Svarasâmans (representing the three worlds below and the three above the sun) the sun is not disturbed in his course through these worlds.

The gods being afraid of the sun falling down from the sky, supported him by placing beneath the highest worlds. The Stomas are the highest worlds. The gods being afraid of his falling beyond them being turned upside down, supported him by

<sup>5</sup> The ten days which precede the Ekavîms'a are, the three *Svarasâmanah*, *Abhyvit*, and a *Shatuhâ* (a period of six days). The same days follow, but so, that *Svarasâmanah*, which were the last three days before the Ekavîms'a, are the first three days after that, &c.

<sup>6</sup> On Stomas, see the note to 3, 42.

placing above him the highest worlds (also).  
Stomas are the highest worlds.

Now there are (as already mentioned) three seventeen-fold Stomas before, and three after (the Vishu day). If two of them are taken together, the thirty-four-fold Stomas are obtained. Among Stomas the thirty-four-fold is the last.<sup>7</sup>

The sun being placed among these (highest worlds) as their ruler, burns with (his rays). Owing to position he is superior to everything in creation has been and will be, and shines beyond all that in creation. (In the same way this Vishuvanam is superior (to all days which precede or follow).

It is on account of his being prominent as ornament, that the man who has such a knowledge becomes superior (to all other men).

### 19.

(*The Svarasāmans. Abhijit. Visvajit. Vishuvam*)

They perform the ceremonies of the Svarasāman days. These (three) worlds are the Svarasāman days. On account of the sacrificers pleasing these worlds by means of the Svarasāmans, they are called Svarasāman (from *asprinjan*,<sup>8</sup> they are pleased).

By means of the performance of the Svarasāman days they make him (the sun) participate in these worlds.

<sup>7</sup> This is not quite correct. There is a forty-eight-fold besides.

<sup>8</sup> See the As'val. S'r. S. 8, 5-7.

This etymology is certainly fanciful; *Svara* cannot be referred to the root *spriñ*, a modification of *prī*, to love. The name likely means, "The Sāmans of the tones." This appears to refer to peculiarities in their intonations. These Sāmans being required for the great *Sattras*, which have been out of use for at least one thousand years, it is difficult now to ascertain the exact nature of the recital of these Sāmans.

The gods were afraid lest these seventeen-fold Stomas (employed at the Svarasâman days) might, on account of their being all the same, and not protected by being covered (with other Stomas), break down. Wishing that they should not slip down, they surrounded them, below with all the Stomas, and above with all the Prishthas. That is the reason that on the *Abhijit* day which precedes (the Svarasâman days) all Stomas are employed, and on the *Vis'vajit* day which follows (the Svarasâman days after the Vishuvan day is over) all Prishthas are used. These (Stomas and Prishthas) surround the seventeen-fold Stomas (of the Svarasâman days) in order to keep them (in their proper place) and to prevent hem from breaking down.

(*The performance of the Vishuvan day.*) <sup>10</sup>

The gods were (again) afraid of the sun falling from the sky. They pulled him up and tied him with five ropes.<sup>11</sup> The ropes are the *Divâkîrtya* Sâmans,<sup>12</sup> among which there is the *Mahâdivâkîrtya* Prishtha;<sup>13</sup> the others are, the *Vikarṇa*, the *Brahma*, the *Bhûsa*,<sup>14</sup> and the *Agnishtoma*<sup>15</sup> Sâma;

<sup>10</sup> See the *As'val. S'r. S. 8, 6.*

<sup>11</sup> The term is *ras'mi*, ray, which Sây. explains by *parigraha*.

<sup>12</sup> Sây. explains the words by: दिवैव पठनीयानि पञ्च सामानि e. the five Sâmans which are to be repeated only at day. This explanation may appear at first somewhat strange, but it is quite true. For the employment of the different tunes is regulated by different parts of the day. Up to this time certain tunes (*râga*, *word* *sâman* being only the older denomination for the same) are allowed to be chanted only at day, such as the *Sâranga*, *turasiranga*, &c., others are confined to the early morning, others to the night.

<sup>13</sup> This is the triplet *vibhrad brihat pibatu* (*Sâm. Samh. 2, 802-804*).

<sup>14</sup> The *Vikarṇam* Sâma is, *priksharya vrishno* (6, 8, 1). The 1e verse is used, according to Sây., for the *Brahma*, as well as for *Bhûsa* Sâmans.

<sup>15</sup> The *Agnishtoma* Sâma is not especially mentioned by Sây. He only says in the same manner in which the Pandits up to this day

the Brīhat and Rathantara Sāmans are required  
the two Pavamāna Stotras (the Pavamāna at  
midday, and the Arbhava-pavamāna at the even-  
libations).

Thus they pulled up the sun tying him with  
cords<sup>16</sup> in order to keep him and to prevent him  
falling.

(On this day, the Vishuvan) he ought to recite  
the Prātaranuvâka after the sun has risen; for  
thus all prayers and recitations belonging to  
particular day become repeated during the day  
(the day thus becomes *dīrghakṛityam*).

As the sacrificial animal belonging to the libation  
(of that day) and being dedicated to the sun,  
they ought to kill such one as might be found to be  
quite white (without any speck of another colour).  
For this day is (a festival) for the sun.

He ought to repeat twenty-one Sāmidhenî vî<sup>17</sup>  
(instead of fifteen or seventeen, as is the case on  
other occasions); for this day is actually the two  
first (being provided with the twenty-one  
Stoma).

After having repeated fifty-one or fifty-two ver-  
ses of the Shastra (of this day), he puts the Nivid

explain such things: येन साम्नाग्निष्ठोमसंस्था समाप्ते त  
रुमसाम Now the Sāman with which the Agnिष्ठोma becomes  
pleted, i.e. the last of the twelve Stotras is the so-called Yajñi Ya-  
Sāman: *yajñād yajñā vo agnaye* (Sām. Sañ. 2 53-54). This  
is expressly called (in the Sāma prayogas) the *Agnिष्ठोम*,  
being the characteristic Sāman of the Agnिष्ठोma.

<sup>16</sup> The five tunes or Sāmans representing the five cords are  
Mahādivākṛityam, the Vikarṇa, Bihūna, and Bhāsa tunes,  
regarded only as one on account of their containing the same  
the Agnिष्ठोma Sāma, and the Brīhat, and Rathantaram.

<sup>17</sup> The number fifty-one or fifty-two depends on the circumstan-  
ce of the Nivid hymn, *adrasya nu viryāni*, either eight or nine  
might be recited before the insertion of the Nivid. The rule is

cessed to Indra) in the midst (of the hymn *indrasya nūyāni*, 1, 32). After this (the repetition of the Nivid) he recites as many verses (as he had recited before putting the Nivid, i. e. fifty-one or fifty-two). In this way the total number of verses is brought (above a hundred.) The full life of man is a hundred years; he has (also) a hundred powers and a hundred senses. (By thus repeating above a hundred verses) the Hotar thus puts the sacrificer in the possession of his full life, strength, and senses.

## 20.

*The Hāṁsarati verse, or the Tārkshya triplet to be repeated in the Dūrohana way. Explanation of both the Hāṁsarati and Tārkshya.)*

He repeats the Dūrohaṇam as if he were ascending (height). For the heaven-world is difficult to ascend (*dūrohaṇam*). He who has such a knowledge ascends the celestial world.

As regards the word *dūrohaṇam*, that one who burns (the sun) has a difficult passage up (to a place) as well as any one who goes there (i. e. the sacrificer who aspires after heaven).

By repeating the Dūrohaṇam, he thus ascends to (the sun).

He ascends with a verse addressed to the *hāṁsa* (with a *hāṁsavati*).<sup>18</sup> (The several terms of the *hāṁ-*

he midday libation the Nivid should be inserted after the first of the hymn has been exceeded by about one verse. The song question has fifteen verses. The insertion can, therefore, not place before the eighth and not after the ninth.

This verse forms the Dūrohaṇa mantra. Its repetition is desired by Asval. S'r. S. 8, 2, in the following way:

मात्रय दुरोहणं रोहेऽसः शुचिपदिति पच्छाऽधर्षचश्लिपद्या-  
र्थमनवानसुवला प्रणुत्यावस्थेयुनलिपद्याधर्षगः पच्छ एव सप्तम-  
दुरोहणं. i. e. after having called s'omsāvom, he should repeat

*savati* are now explained). This (Aditya, the sun) is “the swan sitting in light.” He is the “V (shining being) sitting in the air.” He is the “He sitting on the Vedi.” He is the “guest sitting in the house.” He is “sitting among men,” He “in the most excellent place” (*rurasad*), for that place in which sitting he burns, is the most excellent seats. He is “sitting in truth” (*yitasad*). He “sitting in the sky” (*iyomasad*), for the sky is among the places that one where sitting he burns. He “born from the waters” (*abjā*), for in the morning comes out of the waters, and in the evening he enters the waters. He is “born from cows” (*go*). He is “born from truth.” He is “born from mountain” (he appears on a mountain, as it were, when rising). He is “truth” (*ritam*).

He (the sun) is all these (forms). Among metres (sacred verses) this (*haṁsavatī* verse) is, if it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes Dūrohaṇam, make it with the Haṁsavatī verse.

He who desires heaven, should, however, make it with the Tārksha verse (10, 178, 1). For Tārksha showed the way to the Gāyatrī when she assumed the form of an eagle, abstracted the Soma (the heaven). When he thus uses the Tārksha

● the verse *haṁsah s'uchikshad* (4, 40, 5) in the Durohana way by padas, then by half verses, then taking three padas together, finally the whole verse without stopping, and conclude (this repetition) with the syllable *om*. Then he ought to repeat again commencing with three padas taken together, then by halves (and ultimately) by padas, which makes the seventh repeat (of the same verse). This is the Dūrohaṇam. See Ait. Br. 4. The Maitrāvaruna has it to repeat always on the sixth day of Abhipraya Shalāhas. On the Vishuvan day it is repeated by Hotar. The *haṁsavatī* forms part of a hymn addressed to Dad rāvan, which is a name of the sun; *haṁsa*, i. e. swan, is an metaphorical expression for “sun.”

making the Dûrohañam), he does just the same as if he were to appoint one who knows the fields as his guide (when travelling anywhere). The Târkshya<sup>19</sup> is that one who blows (*i. e.* the wind), thus carrying one up to the celestial world.

The Târkshya hymn is as follows :—(1) “ Let us call hither to (our) safety the Târkshya, that horse instigated by the gods, (the horse) which is enduring, makes pass the carriages (without any impediment), which keeps unbroken the spokes of the carriage wheel, which is fierce in battle and swift.”

He (the Târkshya) is the horse (*râjî*) instigated by the gods. He is enduring, makes pass the carriage (without any impediment); for he crosses the way through these worlds in an instant. He keeps the spokes of the carriage wheel unbroken, conquers in battle (*pritanâja* being explained by *grâvâjît*). By the words “ to (our) safety” the Hearer asks for safety. By the words “ let us call after the Târkshya,” he thus calls him.

(2) “ Offering repeatedly gifts (to the Târkshya) as if they were for Indra, let us for (our) safety embark in the ship (represented by the Dûrohañam) as it were. (May) the earth (be) wide (to allow us free passage). May we not be hurt when going (our way) through you two (heaven and earth) who are great and deep (like an ocean).”

By the words “ for safety” he asks for safety. By the words “ let us embark in the ship” he thus invites him (the Târkshya) in order to reach the heavenly world, to enjoy it and to join (the celestial

<sup>19</sup> It is often identified with the *Garuda*, *i. e.* the celestial eagle. According to Naigh. I, 14, it means “horse.” Whether it is a personification of the sun, as is assumed in the Sanscrit Dictionary of Boehtlingk and Roth iii., page 310, is very doubtful to me.

inhabitants). By the words “(may) the earth (be) wide, may we not be hurt,” &c. the Hotar prays for a (safe) passage and (a safe) return.<sup>20</sup>

(3) “He (the Târkshya) passes in an instant  
“ by dint of his strength through the regions of all  
“ five tribes (*i. e.* the whole earth) just as the sun  
“ extends the waters (in an instant) by its light,  
“ The speed of him (the Târkshya) who grants a  
“ thousand, who grants a hundred gifts, is as irre-  
“ sistible as that of a fresh arrow.”

By the word *sûrya* he praises the sun openly. By the words “the speed of him,” &c. he asks for a blessing for himself and the sacrificers.

## 21.

(*On the way of repeating the Dîrohaṇam.*)

After having called *s'ôṁsâvrom*, he makes the Durohaṇam (representing the ascent to heaven). The celestial world is the Dûrohaṇam (for it is to ascend). Speech is the call *s'ôṁsâvraṇ*; (Brahma is Speech). By thus calling *s'ôṁsâvrom* he ascends through the Brahma, which is this call, to the celestial world. The first time he makes his ascent by stopping after every pada (of the Dûrohaṇa mantra). Thus he reaches this world (the earth). Then he stops after every half verse. Thus he reaches the airy region. Then he stops after having taken together three padas. Thus he reaches that world. Then he repeats the whole verse without stopping. Thus he gains a footing in him (the sun) who there burns.

(After having thus ascended) he descends by stopping after three padas, just as one (in this world) holds the branch of the tree (in his hand when

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<sup>20</sup> आच पराच मेघन् are explained by Sây. as आगमित्यन् and पुनरपि पराष्ट्र्य गमित्यन्.

descending from it). By doing so, he gains a firm footing in that world. By then stopping after each half verse he gains a firm footing in the airy region, (and by stopping) after each pada, (he gains a firm footing) in this world (again). After having thus reached the celestial world, the sacrificers obtain thus a footing (again) in this world.<sup>21</sup>

For those who aspire only after (a footing) in one (world), that is, after heaven, the Hotar ought to repeat (the Dûrohaṇam) without making the descent (in the way described, by stopping first after three padas, &c.) They (thus) conquer only the celestial world, but they cannot stay long, as it were, in this world.

Hymns in the Trishtubh and Jagatî metre are mixed to represent a pair. For cattle are a pair; metres are cattle. (This is done) for obtaining cattle

## 22.

(*To what the Vishuvan day is like. Whether or not the Shastras of the Vishuvan day are to be repeated on other days during the Sattrâ also. On the merit of performing the Vishuvan day. On this day an ox is to be immolated for Visvaharma.*)

The Vishuvan day is like a man. Its first half is like the right half (of a man) and its latter half like the left half. This is the reason that it (the perform-

<sup>21</sup> One has to bear in mind that the sacrificer does not wish to reside permanently in heaven before the expiration of his full life-term, i.e., one hundred years. But by means of certain sacrifices he can secure for himself even when still alive lodgings in heaven, to be taken up by him after death. He must already when alive mystically ascend to heaven, to gain a footing there, and to be registered as a future inhabitant of the celestial world. After having accomplished his end, he descends again to the earth. His ascent and descent is dramatically represented by the peculiar way in which the Durohaṇa mantra is repeated.

ance of the six months' ceremonies following the Vishuvan day) is called the "latter" (half).

The Vishuvan day is (just as) the head of a man whose both sides are equal.<sup>22</sup> Man is, as it were composed of fragments (*bidala*). That is the reason that even here a suture is found in the midst of the head.

They say, He ought to repeat (the recitation for this day only on the Vishuvan day).<sup>23</sup> Among the Shastras this one is Vishuvan. This Shastra (called Vishuvan) is the equator (*vishuran*). (By doing so the sacrificers become *vishuvat* (i. e. standing like the head above both sides of the body) and attain leadership.)

But this opinion is not to be attended to. He ought to repeat it (also) during the year (the Sattr is lasting). For this Shastra is seed. By doing so, the sacrificers keep their seed (are not deprived of it) during the year.

For the seeds produced before the lapse of a year which have required (for their growth) five or six months, go off (have no productive power). The sacrificers will not enjoy them (the fruits which were expected to come from them). But they enjoy (the fruits of) those seeds which are produced after ten months or a year.

<sup>22</sup> The term in the original is *prabhāuk*, which appears to mean literally, measured by the length of arms (which both are equal). Sāy. explains it in the following way :

प्राक्कृते वासदक्षिणभागो समौ कला ३ वस्त्रितस्य एव  
यथोऽन्नं सर्वधे ३ वतिष्ठते.

<sup>23</sup> That is to say, the performance of the Vishuvan day must be distinguished from that of all other days of the Sattrā. The Mahādivikṛtyam Sāman, the Dūrohanam, &c. ought to be peculiar to it. *Ahas* here clearly means "the performance of the ceremonies," more especially the "Shastras required for the Soma day."

<sup>24</sup> This is implied in the term (उपालभेन्,) *upa*, meaning "addition,"

Therefore the Hotar ought to repeat the (Shastra for the) Vishuvan day during the year (also). For this day's Shastra is the year. Those who observe this day's performance (during the year) obtain the (enjoyment of the) year.

The sacrificer destroys, by means of the Vishuvan day's performance, during the year all consequences of guilt (*pāpman*).

By means of (the performance of the Sattrā ceremonies in) the months (during which the Sattrās last) he removes the consequences of guilt from his limbs (the months being the limbs of the year). By means of the Vishuvan day's performance during the year he removes the consequences of guilt from the head (the Vishuvan being the head). He who has such a knowledge removes by means of the Vishuvān day's performance the consequences of guilt.

They ought (on the Mahāvrata day) to kill for the oblations an ox for Vis'vakarman (Tvashtar) in addition (to the regular animal, a goat, required for that occasion); it should be of two colours on both sides.

Indra after having slain Vṛitra, became Vis'vakarman. Prajāpati after having produced the creatures, became (also) Vis'vakarman. The year is Vis'vakarman.<sup>25</sup> Thus (by sacrificing such a bullock) they reach Indra, their own Self, Prajāpati, the year, Vis'vakarman (*i. e.* they remain united with them, they will not die) and thus they obtain a footing in Indra, in their own Self (their prototype), in Prajāpati, in the year, in Vis'vakarman. He who has such a knowledge obtains a firm footing.

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<sup>25</sup> Vis'vakarman means "who does all work." Generally the architect of the gods is meant by the term.

## FOURTH CHAPTER.

(*The Dvâdas'âha sacrifice. Its origin, and general rules for its performance. The initiatory rites.*)

## 23.

(*Origin of the Dvâdas'âha. Its Gâyatri form.*)

Prajâpati felt a desire to create and to multiply himself. He underwent (in order to accomplish this end) austerities. After having done so he perceived the Dvâdas'âha sacrifice (ceremonies to be) in his limbs and vital airs. He took it out of his limbs and vital airs, and made it twelve-fold. He seized it and sacrificed with it. Thence he (Prajapati) was produced (*i. e.* that form of his which enters creatures, his material body). Thus he was reproduced through himself in offspring and cattle. He who has such a knowledge is reproduced through himself in offspring and cattle.

Having the desire to obtain through the Gâyatri throughout the Dvâdas'âha everywhere the enjoyment of all things, (he meditated) how (this might be achieved).

(It was done in the following way.) The Gâyatri was at the beginning of the Dvâdas'âha in (the form of) splendour, in the midst of it, in (that of the) metre at its end in (that of) syllables. Having penetrated with the Gâyatri the Dvâdas'âha everywhere, he obtained the enjoyment of everything.

He who knows the Gâyatri as having wings, eyes light, and lustre, goes by means of her being possessed of these things, to the celestial world.

The Dvâdas'âha (sacrifice) is the Gâyatri with wings, eyes, light, and lustre. The two wings (of the Dvâdas'âha) are the two Atirâtras which are at the beginning and end of it (*lit. round about*). The two Agnishtomas (within the two Atirâtras) are the two

yes. The eight Ukthya days between (the Atirâtra and Agnishtoma at the beginning, and the Agnishtoma and Atirâtra at the end) are the soul.

He who has such a knowledge goes to heaven by means of the wings, the eyes, the light, and lustre of he Gâyatrî.

## 24.

*(On the different parts, and the duration of the Dvâdasâha sacrifice.) On the Brihatî nature of this sacrifice. The nature of the Brihatî.)*

The Dvâdasâha consists of three Tryahas (a acrificial performance lasting for three days) together with the " tenth day " and the two Atirâtras. After aving undergone the Dîkshâ ceremony (the initiation) uring twelve days, one becomes fit for performing this) sacrifice. During twelve nights he undergoes he Upasads<sup>1</sup> (fasting). By means of them he shakes ff (all guilt) from his body.

He who has such a knowledge becomes purified nd clean, and enters the deities after having during these) twelve days been born anew and shaken off ill guilt) from his body.

The Dvâdasâha consists (on the whole) of thirty-x days. The Brihatî has thirty-six syllables. The vâdasâha is the sphere for the Brihatî (in which he is moving). By means of the Brihatî the gods obtained (all) these worlds; for by ten syllables they reached this world (the earth), by (other) ten they reached the air, by (other) ten the sky, by four they reached the four directions, and by two they ained a firm footing in this world.

<sup>1</sup> He keeps the fasting connected with the Upasad ceremony. At is occasion he must live on milk alone. The Upasads are, at the vâdasâha, performed during four days, on each day thrice, that ukes twelve. See about them 1, 25.

He who has such a knowledge secures a firm footing (for himself).

About this they (the theologians) ask, How is it, that this (particular metre of thirty-six syllables) is called Brīhati, *i. e.* the great one, there being other metres which are stronger, and exceed the (Brīhati) in number of syllables? (The answer is) It is called so on account of the gods having reached by means of it (all) these worlds, by ten syllables, this world (the earth), &c. He who has such a knowledge obtains anything he might desire.

## 25.

(*Prajāpati instituted the Dvādasāha. The nature of this sacrifice. By whom it should be performed.*)

The Dvādasāha is Prajāpati's sacrifice. At the beginning Prajapati sacrificed with it. He said to the Seasons and Months, "make me sacrifice with the Dvādasāha (*i. e.* initiate me for this sacrifice)."

After having performed on him the Dikṣā ceremony, and prevented him from leaving (when walking in the sacrificial compound) they said to him, "Now give us (first something) then we shall make the sacrifice." He granted them food, and juice (milk, &c.). Just this juice is put in the Seasons and Months.

When he granted them that, then they made him sacrifice. This is the reason that only a man who can afford to give something is fit for performing this sacrifice.

When receiving his gifts, they (the Seasons and Months) made him (Prajāpati) sacrifice. Thence must he who receives gifts, sacrifice for another. Thus both parties succeed those who, having such knowledge, bring sacrifices for others, as well as those who have them performed for themselves.

The Seasons and Months felt themselves burdened, as it were (with guilt), for having accepted at 'the Vâdas'âha (which they performed for Prajâpati) a reward. They said to Prajâpati, "Make us (also) sacrifice with the Dvâdas'âha." He consented and said to them, "Become ye initiated (take the Diksha)!" The deities residing in the first (the so-called bright) half of the months first underwent the Diksha ceremony, and thus removed the consequences of guilt. Thence they are in the daylight as it were; for those who have their guilt (really) removed, are in the daylight, as it were (may appear everywhere).

The deities residing in the second half (of the months) afterwards underwent the Dikshâ. But they could not wholly remove the evil consequences of it. Thence they are darkness, as it were; for those who have their guilt not removed are darkness, as it were (comparable to it).

Hence he who has this knowledge ought to have formed his Dikshâ first and in the first half (of month). He who has such a knowledge thus removes (all) guilt from himself.

It was Prajâpati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prâjapati as the year. As they mutually reside in one another. He who performs the Dvâdas'âha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, "No sinner is fit for having the Dvâdas'âha sacrifice performed, nor should such an one reside in it."

The Dvâdas'âha is the sacrifice for the first-born. He who first had the Dvâdas'âha performed (became) the first-born among the gods. It is the sacrifice of a leader (a *s'reshtha*). He who first performed it became the leader among the gods. The first-born,

the leader (of his family or tribe) ought to perform it (alone); then happiness lasts (all the year) in this (the place where it is performed).

(They say) "No sinner ought to have the Dvâdasâha sacrifice performed; no such one should reside in me (the priest)."

The gods (once upon a time) did not acknowledge that Indra had the right of primogeniture and leadership. He said to Brishaspati, "Bring for me the Dvâdasâha sacrifice." He complied with his wish. Thereupon the gods acknowledged Indra's right of primogeniture and leadership.

He who has such a knowledge is acknowledged as the first-born and leader. All his relations agree as (to his right) to the leadership.

The first three (Soma) days (of the Dvâdasâha) are ascending (*i. e.* the metres required are from the morning to the evening libation increasing in number); the middle three (Soma) days are crossed, (*i. e.* there is no regular order of increase nor decrease in the number of syllables of the metres); the last three (Soma) days are descending (*i. e.* the number of syllables of the metres from the morning to the evening libations is decreasing)<sup>2</sup>

On account of the (metres of the) first three days (*tryaha*) being ascending, the fire blazes up, for the upward region belongs to the fire. On account of the (metres of the) middle three days being crossed, the wind blows across; the wind moves across (the other

\* Here are the nine principal days of the Dvâdasâha sacrifice mentioned. They constitute the *Navarâtra*, *i. e.* sacrifice lasting for nine nights (and days). It consists of three *Tryahas*, *i. e.* three days performance of the Soma sacrifice. The order of metres on the first three days is, at the morning libation, *Gâyatri* (twenty-four syllables); at the midday libation, *Trishtubh* (forty-four syllables); at the evening libation, *Jagati* (forty-eight syllables). On the middle three days the order of metres is, *Jaguti*, *Gâyatrî*, and *Trishtubh*, and on the last three days, *Trishtubh*, *Jagati*, and *Gâyatri*.

regions), and the waters flow (also) across; for the region which is across (the others) belongs to the wind. On account of (the meties of) the three last days being descending, that one (the sun) burns downwards (sending his rays down), the rain falls down, (and) the constellations (in heaven) send (their light) down. For the region which goes down belongs to the sun.

The three worlds belong together, so do these three Tryahas. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

## 26.

(When the Dikshâ for the Drâdasâha is to be performed. The animal for Prajâpati. Jamadagni Sâmidhenî verses required. The Purodâsa for Vâyu. On some peculiar rite when the Drâdasâha is performed as a Sattra.)

The Dikshâ went away from the gods. They made it enter the two months of spring, and joined it to it; but they did not get it out (of these months or using it). They then made it subsequently enter the two hot months, the two rainy months, the two months of autumn, and the two winter months, and joined it to them. They did not get it out of the two winter months. They then joined it to the two months of the dewy season (Sisira); they (finally) got it out of these (two months for using it).

He who has such a knowledge reaches any one he wishes to reach, but his enemy will not reach him.

Thence the sacrificer who wishes that the Dikshâ or a sacrificial session<sup>3</sup> should come (by itself) to him, should have the Dikshâ rites performed on him.

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<sup>3</sup> The Drâdasâha is regarded as a *Sattra* or session. The intention of the performance of a *Sattra* is a *Sattra dikshâ*.

self during the two months of the dewy season. He takes his Dikshâ when the Dikshâ herself present, and receives her in person.

(The reason that he should take his Dikshâ during the two months of the dewy season is) because both tame and wild animals are, in these two months (if want of green fodder), very thin and show only bones, and present in this state the most vivid image of the Dikshâ (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikshâ he sacrifices an animal for Prajâpati. For (the immolation of) the (animal) he ought to repeat seventeen Sâmîdhenu verses. For Prajâpati is seventeen-fold. (Thus done) for reaching Prajâpati. Aprî verses which come from Jamadagni are (required) for (the immolation of this animal). About this they say, Since at (all) other animal sacrifices only such Aprî verses are chosen as are traceable to the Rishi ancestors (of the sacrificer) why are at this (Prajâpati sacrifice) only Jamadagni verses to be used by all ? (The reason is) The Jamadagni verses have an universal character, and make successful in everything. This (Prajâpati) animal is of an universal character, and makes successful in everything. The reason that they use (at that occasion) Jamadagni verses, is to secure all forms, and to be successful in everything.

The Purodâsâ belonging to this animal is Vâyu's. About this they ask, Why does the Purodâsâ, which forms part of the animal sacrifice, belong to Vâyu, whilst the animal itself belongs to another deity (Prajâpati) ? (To this objection) one ought to reply, Prajâpati is the sacrifice; (that Purodâsâ is given to Vâyu) in order to have the sacrifice performed without any mistake. Though thus

\* See 1, 1.

'urodâsa belongs to Vâyu, it is not withheld from Prajâpati. For Vâyu is Prajâpati. This has been said by a Rishi in the words *paramânah prajâpatih* (9, 5, 9), i. e. Prajâpati who blows.'

If the Dvâdasâha be (performed as) a Sattrâ, then the sacrificers<sup>5</sup> should put all their several fires together, and sacrifice in them. All should take the Yikshâ, and all should prepare the Soma juice.

He concludes (this sacrifice) in spring. For spring is sap. By doing so he ends (his sacrifice) with (the obtaining of) food (resulting from the sap of spring).

## 27.

*The rivalry of the metres. The separation of Heaven and Earth. They contract a marriage. The Sâma forms in which they are wedded to one another. On the black spot in the moon. On posha and isha.)*

Each of the metres (Gâyatri, Trishâubh, and Jagatî) tried to occupy the place of another metre. Gâyatri aspired after the place of Trishâubh and Jagatî, Trishâubh after that of the Gâyatri and Jagatî, and Jagatî after that of Gâyatri and Trishâubh.

Thereupon Prajâpati saw this Dvâdasâha with metres being removed from their proper places (*ulbhcchhanusa*). He took it and sacrificed with it.

In this way he made the metres obtain (fulfilment of) all their desires. He who has such a knowledge obtains (fulfilment of) all desires.

The Hotar removes the metres from their proper places, in order that the sacrifice should not lose its sense.

This circumstance that the Hotar changes the proper place of the metres has its analogy in the fact

\* At a Sattrâ or sacrificial session all the sixteen priests in their turn become sacrificers. They perform the ceremonies for one another.

that (great) people when travelling (to a distant place) yoke to their carriages at every station fresh horses or oxen which are not fatigued. Just in the same way the sacrificers travel to the celestial world by employing at every station fresh metres (representing the horses or oxen) which are not fatigued. (This results) from changing the places of the metres.

These two worlds (heaven and earth) were (once) joined. (Subsequently) they separated. (After their separation) there fell neither rain nor was there sunshine. The five classes of beings (gods, men, &c.) then did not keep peace with one another. (Thereupon) the gods brought about a reconciliation of both these worlds. Both contracted with one another a marriage according to the rites observed by the gods.

In the form of the Rathantara Sāman this earth is wedded to heaven, and in the form of the Brihat Sāman, heaven is wedded to the earth. (And again) in the form of the Naudhasa Sāman the earth is wedded to heaven, and in the form of the Syāta Sāman heaven is wedded to the earth.

In the form of smoke this earth is wedded to heaven, in the form of rain heaven is wedded to the earth.

The earth put a place fit for offering sacrifices to the gods into heaven. Heaven (then) put cattle to the earth.

The place fit for offering sacrifices to the gods which the earth put in heaven is that black spot on the moon.

This is the reason that they perform their sacrifice in those half months in which the moon is waxing and full (for only then that black spot is visible); for they only wish to obtain that (black spot).

\* Heaven (put) on the earth herbs for pasture. About them Tura the son of Kavasha said: O Jammejaya, what is (to be understood by the word

*posha* (fodder) and *úsha* (herbs of pasturage)? This is the reason that those who care for what proceeds from the cow (such as milk, &c.) put the question (when sending a cow to a pasturage), are there *úshás*, i. e. herbs of pasturage? For *úsha* is fodder.

That world turned towards this world, surrounding it. Thence heaven and earth were produced. Neither came heaven from the air, nor the earth from air.

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*(On the Sâma Prishthas.)<sup>6</sup>*

At the beginning there were Brihat and Rathantaram; through them there were Speech and Mind. Rathantaram is Speech, Brihat is Mind. Brihat being created, thought Rathantaram to be inferior; the Rathantaram put an embryo in its body and brought forth Vairûpam. These two, Rathantaram and Vairûpam joined, thought Brihat to be inferior to them; Brihat put an embryo in its own body, whence Vairâjam was produced. These two, Brihat and Vairâjam joined, thought Rathantaram and Vairûpam to be inferior to them. Rathantaram then put an embryo in its body, whence the Sâkvaram was produced. These three, Rathantaram, Vairûpam, and Sâkvaram thought Brihat and Vairâjam to be inferior to them. Brihat then put an embryo in its body, whence the Raivatam was produced. These three Sâmans on each side (Rathantaram, Vairûpam, Sâkvaram, and Brihat, Vairâjam, Raivatam) became the six Prishthas.<sup>7</sup>

At this time, when the Sâma Prishthas originated) the three metres (Gâyatrî, Trishtubh, and Jagatî)

<sup>6</sup> See page 214.

The purport of this paragraph is to show why on certain days of Dvâdasâvâha the Rathantara Sâman, and on others the Brihat man is required for forming a Prishtha with another Sâman. See these different Sâmans, 4,13.

were unable to get hold of these six Prishthas. Gâyatrî put an embryo in herself and produced Anushṭubh. Trishtubh put an embryo in herself and produced Pañkti. Jagatî put an embryo in herself and produced the Atichhandas (metres). The three metres having thus become six, were thus able to hold the six Prishthas.

The sacrifice of him becomes (well) performed, and (also) becomes well performed for the whole assemblage (of sacrificer) who at this occasion takes his Dikshâ when knowing this production of the metres and Prishthas.

## FIFTH CHAPTER.

(*The two first days of the Dvâdasâha sacrifice.*)

### 29.

(*The Shastras of the morning and midday libations on the first day.*)

Agni is the leading deity of the first day. The Stoma (required) is Trivrit (the nine-fold), the Sâman Rathantaram, the metre Gâyatrî. He who knows what deity, what Stoma, what Sâman, what metre (are required on the first day), becomes successful by it. The words *ā* and *pra* are the characteristics of the first day. (Further) characteristics of this day are : *yukta* joined, *ratha* carriage, *āśu* swift, *pâ* to drink, the mentioning of the deities in the first pada (of the verses repeated) by their very names, the allusion to this world (earth), Sâmans akin to Rathantaram, metres akin to Gâyatrî, the future of *kr* to make.

The Ajya hymn of the first day is, *upa pravant adhvaram* (1, 74); for it contains the term *pra*, which is a characteristic of the first day.

The Pra-uga Shastram is, *vāyarāyāhi dars'ateme*.  
1, 2-3); for it contains the term *ā*, a characteristic  
of the first day.

The Pratipad (beginning) of the Marutvatiya  
Shastra is, *ā nā ratham yathotaye* (8, 57, 1-3); its  
Anucharī (sequel), *idam vaso sutam andhah* (8, 2, 1-3);  
they contain the terms *ratha*, and *piba* (drink) which  
are characteristics of the first day.

The Indra-Nihava Pragātha is, *indra nediya ed ihi*  
Vālakh. 5, 5-6); here the deity is mentioned in the  
first pada, which is characteristic of the first day.

The Brāhmaṇaspatya Pragātha is, *praitu Brah-*  
*maspatih* (1, 40, 3-4); it contains the term *pra*  
which is a characteristic of the first day.

The Dhāyyās are, *agnir netā, tcam Soma kratubhīḥ,*  
*neanty upūḥ* (Ait. Br. 3, 18); here are the deities  
mentioned in the first padas, which is a characteristic  
of the first day.

The Marutvatiya Pragātha is, *pra va indrāya bṛihate*  
3, 78, 3-4); it contains the term *pra*, which is a  
characteristic of the first day.

The (Nivid) hymn is, *ā yātv indro vase* (4, 21); it  
contains the term *ā*, which is a characteristic of  
the first day.

#### (*Nishkevalya Shastra*).

The Rathantara Prishtham is, *abhi trā s'ūra nonumo*  
, 32, 22-23) and *abhi nā pūrvapitaye* (8, 3, 7-8);  
his done) at a Rathantara day, of which charac-  
ristic the first day is.

The Dhāyyā is, *yad rāvāna* (Ait. Br. 3, 22); it  
contains the term *ā*, which is a characteristic of the  
t day.

The Sāma Pragātha is, *piba sutusya* (8, 3, 1-2); it  
contains the term *piba* “drink,” which is a charac-  
tic of the first day.

The Tārkshyam is, *tyum ū shu rājinam* (Ait. Br.  
20). The Hotar repeats it before the (Nivid) hymn

(of the Nishkevalya Shastra). The Târkshyam is safe journey. (It is repeated) for securing safety. He who has such a knowledge makes his journey in safety and reaches the end of the year in safety.

## 30.

*(The rest of the Nishkevalya Shastra, and the Shastra of the evening libation.)*

The (Nivid) hymn (of the Nishkevalya Shastra) is *ā na indro dīrḍād* (4, 20); it contains the term *i* which is a characteristic of the first day.

Both Nivid hymns, that of the Marutvatiya as well as that of the Nishkevalya Shastras are (so called) *Saṁpātas*.<sup>1</sup> Vâmadeva after having seen (once) these (three) worlds, got possession of them (*sam̄palat*) by means of the *Saṁpātas*. On account of his getting possession of (*saṁputi*) by means of the *Saṁpātas* they are called by this name (*saṁpātas*).

The reason that the Hotar, on the first day repeats two *Saṁpāta* hymns, is, to reach the celestial world, to get possession of it, and join (its) habitants.

The Pratipad (beginning verse) of the Vais'vadevi Shastra on the first day, which is a Rathantara day

<sup>1</sup> See Ait. Brâhm. G, 18.

<sup>2</sup> The so-called Rathantara days of the Dvâdas'âha are the first, third, and fifth. Sây, here remarks that the Pratipad of the Vais'vadevi Shastra is joined to the Rathantara-Sâman. This is, however, an erroneous statement, as I can prove from the Sâma prayoga of Dvâdas'âha (the last sacrifice of this kind has been, in this part India, performed about fifty years ago) which is in my possession. The triplet addressed to Savitar is always (at all Soma sacrifices) the opening of the Vais'vadevi Shastra on the evening libation; on the first day of the Dvâdas'âha there is besides the Ardhapavamâna Stotra, only the Yajna yajñîya Sâma used, the same which is required at the evening libation of the Agnishtoma. I wrote that explanation only to explain the term *râthantara*, which means only that this is done on the "Rathantara day." Rathantara is on this day required at the midday libation.

*s, tat savitur vriñimake*, (5, 82, 1-3); its Anucharā sequel is, *adya no deva saritar* (5, 82, 4-6). It is used at a Rathantara day, which is a characteristic of the first day.

The (Nivid) hymn for Savitar is, *unījate mana uta* (5, 81), it contains the term *gaj* to join, which is a characteristic of the first day.

The (Nivid) hymn for Heaven and Earth is, *pra dyard ugnimāih* (1, 159); it contains the *pra*, which is a characteristic of the first day.

The (Nivid) hymn for the Ribhus is, *iheha vo manasā* (3, 60). If it would contain *pra* and *ā*, the (proper) characteristics of the first day, then all would be *pra*, i. e. going forth, and consequently the sacrificers would depart (*pādīshyan*) from this world. This is the reason that the Hotar repeats on the first day (as Nivid hymn for Heaven and Earth) *iheha mano* (though it does not contain the terms characteristic of the first day). *Ihe*, i. e here, is this world. By doing so, the Hotar makes the sacrificers enjoy this world.

The (Nivid) hymn for the Vis'vedevâh is, *derān hree trihach chharasah srastave* (10, 66). The deities are mentioned in the first pada, which is a characteristic of the first day.

The reason that the Hotar repeats this hymn (Nivid Sûkta) for the Vis'vedevâh on the first day is to make the journey (of the sacrificers) safe, because those who hold a session lasting for a year, or who enter the Dvâdasâha, are going to set out on long journey. Thus the Hotar makes (for them) the journey safe.

He who has such a know'edge reaches in safety the end of the year, as well as those who have a热ular knowing this and acting accordingly.

The Pratipad of the Agnimârûta Shastra is, *vais'vânarâya prathupâjase* (3, 3). The deity (Vais'vâ-

*pāra*) is mentioned in the first pada, which is a characteristic of the first day.

The (Nivid) hymn for the Marutas is, *pra trakshasah pra tavasah* (1, 87). It contains the term *pra*, which is a characteristic of the first day.

He repeats the Jātavedās verse, *jātavedlase sunarāma* (1, 99, 1) before (the Jātavedās) hymn. The Jātavedās verse is safe journey. (It is repeated) for securing a safe journey. Thus he secures a safe journey (for the sacrificer). He who has such a knowledge reaches in safety the end of the year.

The (Nivid) hymn for Jātavedās is, *pra tavyasim naryashm* (1, 143). It contains the term *pra*, which is a characteristic of the first day.

The Agnimāruta Shastra (of the first day of the Dvādasāha) is the same as in the Agnishtōma.<sup>3</sup> The creatures live on what is performed equally in the sacrifice (*i. e.* in several different kinds of sacrifices). Thence the Agnimāruta Shastra (of the first day of the Dvādasāha) is identical (with that of the Agnishtōma).

### 31.

(*The characteristics of the second day of the Dvādasāha. The Shastras of the morning and midday libations. Story of Sāryāta, the son of Manu.*)

Indra is the leading deity of the second day: the Stoma (required) is the fifteen-fold (*pañchadasa*), the Sāman is Brīhat, the metre is Trishṭubh. He who knows what deity, what Stoma, what Sāman, what metre (are required for the second day) succeeds by it. On the second day neither *ā* nor *pra* (the characteristics of the first day) are used, but *sthā* (derivations from this root) "to stand," is the characteristic. Other characteristics of the second day are, *īrdhra*

<sup>3</sup> Sec 8, 35-38.

upwards, *prati* towards, *antar* in, between, *vrishap* male, *vridhan* growing, the deities mentioned (by their names) in the second pada, the allusion to the ary region, what has the nature of the Brihat Sâman, what has the nature of the Trishṭubh, the present tense<sup>4</sup>

The Ajya (hymn) of the second day is, *agnim dûtam vîvîmahe* (1, 12); this contains the present tense (in *vîvîmahe*) which is characteristic of the second day.

The Pra-ṅga Shastra is, *râyo ye te sahasriṇo* (2, 41); it contains the term *vridhan* growing, increasing in the words *sutah soma ritâvridhâ* (2, 41, 4), which is a characteristic of the second day.

The Pratipad (beginning) of the Marutvatiya Shastra is, *vis'vânarasya vas patim* (8, 57, 4-6), and its Anuchara (sequel), *indra it Somapâ* (8, 2, 4-6). They contain the terms *vridhan* (8, 57, 5) and *antar* (8, 2, 5) which are characteristics of the second day.

The constant (Indra-Nihava) Pragâtha is, *indra vediya ed ihi*.

The Brahmanaspati Pragâtha is, *uttishtha brahmayaspate*; it contains the term *ûrdhra* up, upwards, in the word *uttishtha*, i. e. rise) which is a characteristic of the second day.

The constant Dhâyyâs are, *agnir netâ, tvañ̄ soma kratubhîh, pinvânty apah*.

The Marutvatiya Pragâtha is, *brihadîndrâya gîyata* (8, 87, 1-2); it contains the term *vridhan* increasing, in the word *ritâvridhâ*.

The (Nivid) hymn (of the Marutvatiya Shastra) is, *indra somam somapate* (3, 32); it contains the

<sup>4</sup> The word for “present tense” in the original is *kurrat*, which is the participle of the present tense of the root *kri* to make. That it cannot have any other meaning, undoubtedly follows from the application of this term to the hymn *agnim dûtam vîvîmahe*, in the whole of which there is nowhere any present tense or present participle of the root *kri*, but, present ‘enses of other verbs.

term *irishan* in the word *ā irishasra* “gather strength,” (-how yourself as a male 3, 32, 2) which is a characteristic of the second day.

The Bṛihat Prishṭham (*i. e.* Stotriyam, and Ann. rūpam) is, *trām iddhi hāvāmahe* (6, 46, 1-2) and *tran hīchi cherave* (8, 50, 7-8); (this is done) on the Bārhata day,<sup>5</sup> of which kind the second day is (the use of the Bṛihat *jṛishṭha*) being a characteristic of the second day.

The constant Dhāyyā (of the Nishkevalya Shastra) is, *yad vā:āna*.

The Sāma Pragātha is, *ubhayam śrīparacheha* (8, 50, 1-2); (the term *ubhayam*, *i. e.* both) means, what is today and what was yesterday. It belongs to the Bṛihat Sāman, which is a characteristic of the second day.

The constant Tārkshya is, *tyam ī shu rájinam*.

### 32.

(*The remainder of the Nishkevalya Shastra, and the Shastras of the evening libation on the second day.*) -

The (Nivid) hymn (of the Nishkevalya Shastra is, *ya ta ītr̄ aravā* (6, 25); it contains the term *irishan* in the word *irishyā* (6, 25, 3), which term is a characteristic of the second day.

The Pratipad of the Vaisvadeva Shastra is, *rīṣe devasya netus* (5, 59, 1), and *tat s̄avitur parayan* (3, 62, 10-1), the Anuchara (sequel) is, *ā rīṣe vaderaz satpatim* (5, 82, 7 9). It belongs to the Bṛihat day and is thus a characteristic of the second day, (which is a Bṛihat day)

The (Nivid) hymn for Savitar is, *nd u shya derāl s̄avītā* (6, 71); it contains the term “up, upwards” (in *u*) which is a characteristic of the second day.

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<sup>5</sup> The Bārhata days are the second, fourth, and sixth.

The (Nivid) hymn for Dyâvâprithivî is, *te hi  
yârâprithivi* (1, 160); it contains the term *antar*, which is a characteristic of the second day.

The (Nivid) hymn for the Ribhus is, *takshan  
atham* (1, 111); it contains the term *vrishan* in the word *vrishaurasû*, which is a characteristic of the second day.

The (Nivid) hymn for the Vis'vedevâh is, *yajnasya  
orathyam* (10, 92); it contains the term *vrishâ* in the words *vrishâ ketur*, which is a characteristic of the second day. This hymn is by Sâryâta. As the Annas were engaged in a sacrificial session for going to heaven, they became always confounded (in their excitations) as often as they were going to perform the ceremonies of the second day (of the Shalâha). Sâryâta, the son of Manu, made them repeat the hymn, *yajnasya rathyam* on the second day, whereupon they got aware of the sacrifice (the sacrificial personage), and (by means of it) of the celestial world. The reason that the Hotar repeats his hymn on the second day is (to help the sacrificer), to put him aware of the sacrifice, and consequently to see the celestial world (of which he wishes to become an inhabitant).

The Pratipad (beginning) of the Agnimârûta Shastra is, *prikshasya vrishno* (6, 8); it contains the term *vrishan*, which is a characteristic of the second day.

The (Nivid) hymn for the Marutas in the Agnimârûta Shastra is, *vrishne s'ardhâya* (1, 64); it contains the term *vrishan*, which is a characteristic of the second day.

The constant Jâtavedâs verse is, *Jâtavedase suna-  
áma*.

The (Nivid) hymn for Jâtavedâs is *yajnena  
ardhata* (2, 2); it contains the term *vîdh*, which is a characteristic of the second day.

## FIFTH BOOK.

### FIRST CHAPTER.

(*The characteristics and Shastras of the third and fourth days of the Drâdas'âha.*)

#### 1.

(*The characteristics of the third day. The Shastras of the morning and midday libations.*)

The leading deities of the third day are the Visvâdevâh; its (leading) Stoma is the so-called Sapindasa (seventeen-fold), its Sâman the Vairûpam, its metre the Jagatî. He who knows what deity, what Stoma, what Sâman, what metre (are required on the third day), becomes successful by it.

What hymn has a refrain, that is a characteristic of the third day. Other characteristics are : *as'vâh* horse end, repetition, (*punarâ: ritti*) consonance (in the ending vowels), cohabitation, the term "cover closed," (*p-ryastu*), the term *three*, what has the form of *antu* (end), the mentioning of the deity in the last pada, an allusion to that world, the Vairûpam Sâma, the Jagatî metre, the past tense.

The Ajya Shastra is, *yuhshrá hi devahitam* (8, 64). The gods went to heaven by means of the third day. The Asuras (and) Rakshas prevented them (from entering it). They said (to the Asuras) "Become deformed, become deformed" (*virúpa*); when the Asuras were becoming deformed, the Devas entered (heaven). This produced the Sâman called Vairûpam thence it is called so (from *virúpa* deformed). He who has become deformed in consequence of his own guilt, destroys it (his deformity) by means of this knowledge.

The Asuras persecuted the Devas again, and came into contact with them. The Devas turned horses (*as'vā*) and kicked them with their feet. Thence the horses are called *as'eṣṭa* (from *as'* to reach). He who knows this obtains (*as'nute*) all he desires. Thence the horse is the swiftest of animals, because of its kicking with the hind legs. He who has such a knowledge destroys the consequences of guilt. This is the reason that the Ajya hymn on the third day contains the term *as'va* horse, which is a characteristic of the third day.

The Pra-nuga Shastra consists of the following triplets, *rāyaiā āhi vītai, ē* (5, 51, 5-7), *rāyō yāhi sīvāl* (8, 26, 23-25), *indrās'cha vāyav eshām sutānām* (5, 51, 6-8), *ā mitre varuṇā vayam* (5, 72, 1-3), *ascinā eha gachhatām* (5, 75, 7-9), *ā, ādhy aviribhīḥ* (5, 40, 1-3), *sujār dvebhīr visvabhir* (7, 34, 15-17), *utānāh pri ā* (6, 61, 10-12). They are in the Ushnih metre, have a refrain (*samānuodarkam*), which is a characteristic of the third day.

*Tan tam id rādhase* (8, 57, 7-9), *traya indrasya Soma* (8, 2, 7-9) are the beginning and the sequel of the Marutvatiya Shastra, which contain the terms *vītā*, i. e. consonance (8, 57, 7) and *traya*, i. e. three, which are characteristics of the third day. *Indra vīdiya* (Vāl. 5, 5-6) is the constant (Indra-Nihava) *Pragāthah*<sup>1</sup>. *Pra nūvām Brahmanaspatir* (1, 40, 5-6) is the Brāhmaṇaspatya Pragātha, which has a consonance (of vowels), is a characteristic of the third day. *Aguir netā* (3, 20, 4), *trām Soma kratu-* *hīḥ* (1, 91, 2), and *piuranty apō* (1, 64, 6) are the immovable Dhāyyās. *Nakīḥ Sudāśo ratham* (7, 32,

<sup>1</sup> Śāyana explains *pūvārṇinīttam* as follows:

न निन्दनं सरविशेषणाक्षराणां, पुनः पुनरावत्तेन वा नप्तन् साहस्रं  
This clearly expresses what we call consonance; the recurrence of  
the same vowel at the end is compared to the movements of a dancer  
*inṛttam*.

10) is the Marutvatîya Pragâtha, which contains the term *paryasta*, i. e. covered, closed. *Tryasyam manusho deratûtâ* (5, 29) is the (Nivid) hymn (for the Marutvatîya Shastra); it contains the term "three." *Yad dyâra indra* (8, 59, 5-6), *yad indra yâvata* (7, 32, 18-19) form the Vairûpam Prishtham on the third day, which is a Rathantara day, which is characteristic of the third day.

*Yad râvâna* (10, 74, 6) is the constant Dhâyyâ. By repeating (after this Dhâyyâ): *abhi tâ sâma nonumah* (7, 32, 22-23) the Hotar turns back the womb (of this day) because this (third) day is, as to its position, a Rathantara day, which Saman is therefore, the womb of it. *Indra tridhâtu sâravati* (6, 46, 9 10) is the Sâma Pragâtha; it contains the term "three" (in *tridhâta*). *Tyâg u shu vâzshâ* (10, 178) is the constant Tarkshya.

## 2.

(*The Nivid hymn of the Nishkevalya Shastra, an the Shastras of the evening libation of the third day.*

*Yo jâlô era prathamô manasvân* (2, 12) is the (Nivid) hymn, every verse of which ends in the same words (*sa janâsa Indrah*) which is a characteristic of the third day. It contains the words *sa jana* and *Indra*. If this be recited, then Indra becomes possessed of his Indra (peculiar) power. The Sâm singers, therefore, say, the Rigvedis (the Hotars) praise Indra's peculiar nature (power, *indrasya indriyam*). This hymn is by the Rishi Gritsamada. By means of it this Rishi obtained Indra's favour and conquered the highest world. He who has this knowledge obtains Indra's favour and conquers the highest world.

*Tat Savitûr vrinîmake vayam* (5, 82, 1-3) and *adye deva savitah* (5, 82, 3-5) are the beginning and the

sequel of the Vais'vadeva Shastra on the third day, which is a Kathantara day.

*Tad devas a Sari'w rāyam m̄had n̄iñūmahe* (4, 3, 1) is the (Nivid) hymn for Savitar. Because he end (which is aimed at) is a great one (*mahat*) ; and the third day is also an end. *Ḡritena d̄hād̄ r̄ithici* (6, 7) is the (Nivid) hymn for Dyāvāpri-hvi. It contains the words *ḡritas'riūā*, *ḡritā riñhā*, *ḡritar̄iñhā*, in which there is a repetition because the word *ḡrita* is three times repeated) and the consonance of the terminating vowels (because here is three times *ā* at the end), which are characteristics of the third day.

*Anavō jātō anabhis'ur* (4, 36) is the (Nivid) hymn for the Kubhus. It contains in the words *r̄athas tri-sakrah*, the term "three" (iii) which is a characteristic of the third day.

*Parātō ȳ didhishanta* (10, 63) is the (Nivid) hymn for the Vis'vedevāḥ. Because the word *anta* (the end) is to be found in the word *pararaiō* (*atō* (the strong form *autō*), and the third day is an end in object). This is the Gayasúkta, by which Gaya, son of Plata, obtained the favour of the Vis'vedevāḥ and conquered the highest world. He who has knowledge obtains the favour of the Vis'vedevāḥ and conquers the highest world.

*Vaisvāna ānta dhishayām* (3, 2) is the beginning of the Agniñātuta Shastra. The *anta* (end) is in *shānta* (but the *t* is wanting). The third day is so an "end" (of a *Tr̄yāha* or period of three days). *Bhūrācārā m̄ ruñō* (2, 34) is the (Nivid) hymn for the Marutas. Here is by *anta* the plural (most of the nominatives of this verse are in the plural) to be understood, because the plural is the end (the last among the terminations, following the singular and all). The third day is also the end (of the *yāha*).

*Jâtavedase sunavâma* (1, 99, 1) is the constant verse for Jâtavedâs. *Tram agne prathamo angirâ* (1, 31) is the (Nivid) hymn for Jâtavedâs, where each verse begins by the same words (*tvam agne*), which is a characteristic of the third day. By repeating *tvam tvam* (in every verse) the Hotar alludes to the following three days (from the fourth to the sixth) in connecting (both series of three days). Those who with such a knowledge repeat (at the end of the last Shâstra of the third day a hymn every verse of which contains the term *tram*) have both series of three days performed without interruption and breach.

## 3.

(*On the Nyûñkha.*) <sup>2</sup>

(Sây. These periods of three days form part of the *Navarâtra*—nine nights—included in the Dvâdasâsh-

<sup>2</sup> The rules for making the Nyûñkha are laid down in As'v. 8 S. (7, 11). They are: प्रातरनवाकप्रतिपद्यद्वचा द्यार्चै दो द्विनि स्वरमेकारं त्रिमात्रसुदात्तं त्रिस्त्रुत्य तस्यचापरियादपरिमितां च वद्विकाराननदाचानुचमय, तु त्रीन् पूर्वमक्षरप्रिवृत्यते न्यूञ्क्षा i. e. “On the fourth day is the second sound (syllable) of each of the two first half-verses in the beginning of the Prâtaranuvâka, to be pronounced with Nyûñkha. (This Nyûñkha is made in the following manner). The ô (in *āpô regratîr* and *râyô*) is pronounced thrice with three moras, in the high tone (*udîttâ*); this (in *ā*) is pronounced in the high tone with three moras) is each time followed by an indefinite number of half *os* (i. e. the vowel *o* pronounced “abruptly with half a mora only) or by five only, the last ô (in *ā* three moras) being, however, followed by three half *os* only. The first sound is pronounced with some impetus, then a syllable spoken with Nyûñkha.”

This description, which is quite exact, as I can assure the reader, from my having heard the Nyûñkha pronounced by a Shoutriya, is illustrated in As'v. by several instances. It occurs twice in the first verse of the Prâtaranuvâka (after the words *yajna* and *na* the last syllable of both being changed into ô), and once in the *Sûkta* (*agnim na* 10, 21), after the ô of the word *yajnâya*, in the Nishkevalya Shâstra. The Nyûñkha is always followed by a Pratigara, pronounced by the Adhvaryu, containing also a Nyûñki.

The first Tryahāḥ or period of three days is now explained, and the very same is the first part of the Prishthvam comprising six days. Now the middle part of the Navarāṭra (the second three days) are to be explained.)

The Stomas and Chandas are at an end (*i. e.* all the Stoma combinations, and the metres are exhausted) on the third day ; that one only remains, "as "that one" is the syllable *vāch* which consists of three sounds ; *vāch* is one syllable, and (this) syllable consists of three sounds, which represent the latter three days (out of the six), of which *Vāch* (Speech) is one, and *Gāus* (Cow) is one, and *Dyaus* (Heaven) is one. Therefore *Vāch* alone is the leading deity of the fourth day.

On just the fourth day they make *Nyūñkha*, of this syllable by pronouncing it with a tremulous voice increasing and decreasing (dividing) the tone. It serves for raising the fourth day (to make it peculiarly important). Because the *Nyūñkha* is (devoid) food, for the singers seeking a livelihood, after about in order to make food grow (by their singing for rain).

By making *Nyūñkha* on the fourth day they procure food ; (because it is done) for producing food. The fourth day is *jātavat*, *i. e.* productive. They say, one must make *Nyūñkha* with a word comprising four sounds ; for the animals are four-fold, in order to obtain cattle. Others say, one must make *Nyūñkha* with three sounds. These three sounds are the three worlds. In order to conquer these worlds, they say, one must make *Nyūñkha* with one sound only. Sāngalāyana, the son of Mudgala, Brahman, said "The word 'Vāch' comprises one syllable only ; therefore he who makes *Nyūñkha* by one sound only, does it in the right way." They say, one must make *Nyūñkha* with two sounds for ob-

taining a stand-point, for man has two legs, and the animals have four; thus he places the two-footed man among the four-footed animals. Therefore the Hotar ought to make Nyûñkha with two sounds. At the beginning he makes Nyûñkha in the morning prayer (Prâtaranuvâka); because creatures first eat food with the mouth. In this way the Hotar places the sacrificer with his mouth (ready for eating) towards food.

In the Ajya Shâstra the Nyûñkha is made in the middle; for in the middle he makes the creatures fond of food, and he places thus the sacrificer in the midst of food. In the midday libation the Hotar makes Nyûñkha at the beginning, because animals eat food with their mouth. Thus he places the sacrificer with his mouth towards food. Thus he makes Nyûñkha at both the libations (morning and midday) for obtaining food.

## 4.

(*The characteristics of the forr' th day. The Shastras of the morning and midday libations*)

The leading deity of the fourth day is the Vîch. The Stoma is the twenty-one-fold, the Sâman is Vairâja, the metre is Amushtubh. He who knows what deity, what Stoma, what Sâman, what metre (are required) on the fourth day, succeeds through it (the fourth day). The terms *á* and *pri* are the characteristics of the fourth day. The fourth day has all the characteristics of the first, viz. *yâhu ratha, ásu, pâ* (to drink); the mentioning of the deity in the first pada, an allusion to this word. Other characteristics of the fourth day are, *jâ'a, hara s'ukra*, what has the form of speech (the Nyûñkha), what is by Vimada *vîvîhîna*, what has different metres (*richandas*), what is wanting in syllables, and

what has an excess of them ; what refers to Virâj and to Anushtubh ; the tense is future (*karishyat*).

*Agnim na svaryktibhiḥ* (10, 21) is the Ajya hymn of the fourth day.

It is by the Rishi Vimada, whose name is contained in an alliteration in it (in *vi ro made*), and has alliterations, consonances, and assonances (*viriphitam*).<sup>3</sup> Such a hymn is a characteristic of the fourth day. It consists of eight verses, and is in the Pañkti metre ; because the sacrifice is a Pañkti (series of ceremonies) ; and cattle are of the Pañkti nature (*i. e.* they consist of five parts) ; (it is done) for obtaining cattle.

These eight verses make ten Jagatis,<sup>4</sup> because

The word *viriphitam* has, it appears, been misunderstood by one, who explains it by “ *nyū khita*,” i. e. in which the Nyûkhita is made. It is true, the Nyûkhita is made by the Hotar, when reciting the two Vimada hymns (*agnim na svaryktibhiḥ* 10, 21, and *aśvata indrah* 10, 22) on the morning and midday of the fourth day (see ASV, 8r, 8, 7, 11). But the term *nyū khita* being probably known to the author of our Brâhmaṇam, and its application being accurately described by him (in 5, 3), it is surprising only why should I call this peculiar way of lengthening the syllable *ō(m)* in the midst of a verse here *viriphitā*. Besides the Nyûkhita does not appear in the Vimada hymns only, but in the beginning verse of

*Puravivâkî*, which verse is by the Sudra Rishi Kavasha Masha. *Viriphita* must refer to some peculiarities which lie in the solemnity alluded to. On reference to them, every one will observe that in the first of them, each verse concludes with the word *vivak-* which contains the words *ro ro made*, which are an allusion to the *ro* of the Rishi Vimada, who is therefore also called *viriphita*; in the second, there occurs in the two first verses in the same place (in the commencement of the second pada) the term *adya*, and at the foot of a verbal padas in the following ver., the word *vrajivîrah*. These versions of the same words, generally commencing with *ra*, *vi*, *ro* and *mbt*, the proper meaning of the term “ *viriphitam*” as understood by the author of our Brâhmaṇam,

<sup>3</sup> This is brought about by repeating thrice the first and last *verses*. The Pañkti consists of 41 syllables. In this way of computation one obtains 480 syllables, just as many as 10 Jagatis comprise (see 3). If they are divided by 32 (the number of syllables for the Anushtubh metre), then we obtain 15 Anushtubhs, and if divided by 29 (trayatis).

this morning libation of the middle three days (from the fourth to the sixth) belongs to the Jagat (*i. e.* Jagati). This (the connection of the Jagati with the morning libation) is a characteristic of the fourth day.

These eight verses comprise ten Anushtubhs, for this is the Anushtubh day, in the application of which metre one of the characteristics of the fourth day consists.

These eight verses contain twenty Gâyatrîs, for this day is again a day of commencement (like the first, where Gâyatrî is the metre). In this consists a characteristic of the fourth day.

Although this hymn is neither accompanied by the chants of the Sâma singers, nor by the recitation of the Hotri priests, the sacrifice does not lose its essence by it, but the sacrificial personage is even actually present (in it); thence it serves as the Apy Shastra of the fourth day. They thus develop (stretch) out (of the form of) the sacrifice (contained in this hymn), the sacrifice (*i. e.* this hymn is the external shape, in the boundary of which the sacrifice—conceived as a being—extends and thrives), and obtain (through the medium of this hymn) the Vâc again. (This is done) for establishing a connection (between the several periods of three days). Those who have such a knowledge move continually within the closely connected and uninterrupted periods of three days (required for having success in the sacrifice).

The Pra-uga Shastra, which is in the Anushtubh metre, is composed of the following verses: *Vâyo sâkha* (4, 47, 1), *vihi hotrâ aritâ* (4, 48, 1), *vâyo sâtu harinâm* (4, 48, 5), *indras'cha râyav eshûm* (4, 48, 2), *â chikitâna sukratû* (5, 66, 1-3), *â no vis' vibhûtibhih* (7, 24, 4 6), *tyam u ro aprahanam* (6, 44, 4), *apa tyam vrijinam ripum* (6, 51, 13-15), *ambitau naditame* (2, 41, 1-3). In them there occur the words

*ā, pra, and s'uhra*, which are characteristics of the fourth day.

*Tam trā yajnebhir īmāhe* (8, 57, 10) is the beginning (*pratīvātī*) of the Marutvatiya Shastra. The word *māhe* "we ask for" in this verse means, that this day's work is to be made long (in consequence of the multitude of rites) as it were (just as one has to wait long before a request is acceded to). This is a characteristic of the fourth day (for it indicates the multitude of its rites).

The verses, *Idam raso sutum andhah* (8, 2, 1-2), *Indra nediyu* (Val. 5, 5-6), *prātu Brahmayaspatir* (1, 40, 34), *Agnir uetā* (3, 20, 4), *traū Soma hratubhiḥ* (1, 91, 2), *piurantu apō* (1, 64, 6), *pra va iindrāya brihate* (8, 78, 3), which form part of the Marutvatiya Shastra of the first day, are also required for the fourth day, and a characteristic of it. *S'rudhi haram mā rishanya* (2, 11, 1) is the hymn which contains the word *hava*, all being a characteristic of the fourth day. In the hymn *Marutrām Indra vrishabhō* (3, 47) there is its last quarter (47, 5) in the word *huvema*, the root perceptible, which is a characteristic of the fourth day. This hymn is in the Trishtubh metre.

By means of the padas of this hymn which stand in, the Hotar keeps the libation lest it fall from its proper place (it should be kept in its proper place, i.e. a piece in machinery). *Imam nu māyinam huva*, (65, 13) is the setting (*paryāsa*) containing the word *huva* which is a characteristic of the fourth day. The verses (of this hymn) are in the Gāyatrī metre, & the Gāyatrī verses are the leaders of the midday recitation in these latter three days. That metre is the leading one in which the Nivid is placed; therefore he puts in (these) Gāyatrī verses the Nivid.

*Piba Somam Indra mandatu* (7, 22, 1-2) and *s'rudhi  
nam ripipdāsyādrer* (7, 22, 4-5) is the Vairāja rishtham of the Brihat days, to which the fourth

day belongs. This (reference to the Brīhat) is a characteristic of the fourth day.

*Yad rāvāna* (10, 74, 6) is the immovable Dhāyyā.

*Trām iddhi harāmahe* (6, 46, 1) forms the womb (central verse) to which the Hotar brings (all) back, after the Dhāyyā has been recited; for this is a Brīhat Sāma day according to its position (the latter the Pragātha, constituting the text of the Brīhat Sāman is its womb).

*Trām Indra pratūrtishu* (8, 88, 5) is the Sāma Pragātha; (the third pada) *as'astihā janitā* contains the term “jāta” which is a characteristic of the fourth day. *Tyam u shu rājinam* (10, 178) is the immovable Tárkshya.

## 5.

(*The remainder of the Nishkeralya Shastra, and the  
Shastras of the evening libation*)

*Kuha s'ruta indruk* (10, 22) is the Viimada hymn with alliterations, assonances, and consonances, by the Rishi whose (name) is contained in an alliteration (*vi ro* made in 10, 21 being taken as equal to *viimada*). This is one of the characteristics of the fourth day. The hymn *yudhmasyate crishabhasya* (3, 46) contains (in the fourth verse) the word *janushā* (from the root *jau* “to be born,”) which is a characteristic of the fourth day. It is in the Trishtubh metre. By means of the padas of this hymn which stand firm the Hotar keeps the libation, lest it fall from its proper place.

*Tyam urah satrásāham* (8, 81) is the setting. Its words *vis'rāsu gīshv áyatam* indicate that this day's work is to be made long, as it were, which is one of the characteristics of the fourth day. They are in the Gâyatrî metre; the Gâyatrîs are the leaders of the midday libation in these three (latter) days.

The Nivid is to be put in that metre which leads (the day); therefore they put the Nivid in the Gâyatrîs. *Vis'vô derasya netus* (5, 50, 1), *tat savitur uenyam* (3, 62, 10-11), *ā vis'raderam saptatim* (5, 82, 7-9), are the beginning and sequel of the Vais'vâeva Shastra on the fourth day, which is a Brîhatay, being one of the characteristics of the fourth day. *A derô yâtu* (7, 45) is the (Nivid) hymn for Savitar; it contains the term *ā*, which is a characteristic of the fourth day.

*Pra dyârâ yagnâih priñhivî* (7, 53) is the (Nivid) hymn for Dyâvâpriñhivî; it contains the term *pra*, which is a characteristic of the fourth day. *Pra vibubhyâ dûtam iva râcham ishya* (4, 33) is the (Nivid) hymn for the Ribhus; it contains the words *pra* and *râcham ishya*, which are characteristics of fourth day. *Pra s'uhrditû derî manishâ* (7, 34) is (Nivid) hymn for the Vis'vedevâlî; it contains the words *pra* and *s'uhra*, which are characteristics of the ninth day. It has different metres, such as consist of two padas, and such as consist of four padas. This is a characteristic of the fourth day.

*Vais'vânarasya sumatâu syâma* (1, 98) is the beginning of the Agnimârûta Shastra; it contains the term *'a*, which is a characteristic of the fourth day. *Ka ryahktâ* (7, 56) is the (Nivid) hymn for the Marutas. In the third pada of its first verse) there are the words, *nakir hy eshâm janûnshi veda*, which contain the root *jan* to be born (in *janûnshi*), which is a characteristic of the fourth day. The verses of this hymn are in unequal metres; some have two padas, some four. This constitutes a characteristic of the fourth day.

*Jâtavedase sunarâma sdmam* (1, 99, 1) is the immovable Jâtavedâs verse. *Agnim narô dîdhitibîr* (7, 1) is the (Nivid) hymn for Jâtavedâs; it contains the term *janayanta*, which is a characteristic of the fourth

day. Its metres are unequal; there are in it Virājas and Trishtubhs. This constitutes a characteristic of the fourth day.

## SECOND CHAPTER.

(*The characteristics and Shastras of the fifth and sixth days of the Drādāsāha.*)

### 6

(*The characteristics of the fifth day. The Skasṭra of the morning and midday libations.*)

The leading deity of the fifth day is Gāus (the cow). Its Stoma is the Triṇaya (twenty-seven-fold), the Sāman is the Sākvaram, the metre is Pañkti. He who knows what deity, what Stoma, what Sāman, what metre (are required on this day), succeeds by it. What is not *ā* and not *pra*, what is fixed (standing) that is a characteristic of the fifth day. Beside the characteristics of the second day re-occur in the fifth, such as *ārdhva*, *prati*, *autar*, *irishan*, *ividhan* (the mentioning of the deity in the middle pada, a allusion to the airy region. (In addition to these there are the following peculiar characteristics), *dugdhā* (duh to milk) *udha* (udder), *dhenu* (cow), *prisi* (cloud, cow), *mad* (drunk), the animal form, an increase (*adhyāsah*),<sup>1</sup> for the animals differ in size, as were, one being smaller or bigger than the other. This (fifth) day is *jāgatam*, i. e. it refers to the movable (*jagat*) things (or the Jagatī metre),

<sup>1</sup> The *Pas'u* is considered to have five feet, the mouth being reckoned as the fifth. *Sāya-*

<sup>2</sup> The original, *vilshudrā iwa hi pas'avō* cannot be literally translated. I therefore must content myself with a paraphrase, based chiefly on Sāyana; *vilshudra* means small, low, and *vi* expresses "different, manifold."

he animals are movable; it is *bârhatam*, for the animals have reference to the Brihatî metre; it is *pânktam*, for the animals refer to the Pañkti metre; it is *râmam*, i.e. left, because the animals are of this quality.<sup>3</sup> It is *havishmat*, i. e. having offerings; because the animals are an offering (serve as an offering); it is *vapushmat*, i. e. having a body; for the animals have a body; it is *sâkraram pânktam*, and has the present tense, just as the second day.

*Imam u shu vo atithim* (6,15) is the Ajya Shastra. It is in the Jagatî metre with additional other metres (such as Sakvari, Atisakvari, &c.); this is the animal characteristic of the fifth day.

The Pra-uga Shastra of the fifth day, which is in the Brihatî metre, consists of the following verses : *A no yajnam divisprisam* (8, 90, 9-10), *ā no râyo* (8, 46, 25), *rathena prithapâjasâ* (4, 46, 5-7), *baharâh surachahshasâ* (7, 66, 10-12), *imâ u râm dirishtaya* (7, 74, 1-3), *pibû sutasya rasinô* (8, 3, 1-3), *deram deram ro rase devam* (8, 27, 13-15), *brihal u gâyishe vacha* (7, 96, 1-3).

In the verse *yat pânchajanyayârisâ* (8,52,7), which is the beginning of the Marutvatîya Shastra, there is the word *pânchajanyayâ* (consisting of five families) which (five) is a characteristic of the fifth day (it being *pânkta*, i. e. five-fold).

*Indra it somapa ekah* (8, 2, 4), *Indra nedîya ed ihi* (Val. 5, 5), *uttishtha Brahmanaspatे* (1, 40, 1), *Agnir netâ* (3, 20, 1), *tram soma kratubhik* (1, 91, 2),

<sup>3</sup> Say, interprets the word *nâma* here differently. He takes it to mean "lovely, beautiful." This, he says, refers to the song (what song, he does not specify) which is pleasing to hear on account of its sweet tones and sounds; or to the beautiful view which animals, such as cows, horses, &c. represent to the eye of the spectator. But these explanations have no sense at all, and appear to be mere trifles. I think it better to take the word in the meaning "left" according to which the animals are the "left part" in creation, opposed to men and gods, who represent the right.

*pinrvnty apô* (1, 64, 6), *brihad Indrâya gâyata* (8, 78, 1) is the extension (of the Marutvatiya Shastra) of the fifth day, which is identical with that of the second day.

*Arîtâsi sunratô* (8, 36) is a hymn which contains the word *mad* "to be drunk." There are (in the first verse) five padas, which is in the Pañkti metre, all these are characteristic of the fifth day. *Itthâ hi soma in mada* (1, 80) is another hymn in the Pañkti metre, consisting of five padas, which contains the word *mad* also.

The hymn *Iudra piba tubhyam suto madâya* (6, 40), composed in the Trishṭubh metre, contains the word *mad* also. By means of this pada which remained firm, the Hotar keeps the libation in its proper place, preventing it from slipping down. The triplet *marut ám indra midhva* (8, 65, 7-9) is the setting containing neither the words *á* nor *pra* which is a characteristic of the fifth day. These verses are in the Gâyatri metre, which lead the midday libation of the three days' sacrifice. The Nivid is placed in that metre which is the leading one. Therefore the Hotar places the Nivid in (these) Gâyatrîs.

## 7.

(*On the Sâkvara Sâman and the Mahânâmnî.  
The Nishkevalya Shastra.*)

On this fifth day, which is a Rathantara day, Sâma singers chant the Mahânâmnî verses<sup>4</sup> according to the Sâkvara tune; this is a characteristic of fifth day. Indra (having had once a desire of coming great) made himself great by means of these verses; therefore they are called Mahânâmnî. These worlds (also) are Mahânâmnîs, for they are great

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<sup>4</sup> These are *vidâ maghavan*. See 4, 4.

Prajâpati had, when he created the universe, the power (of making all) this and everything. The power possessed by Brajâpati to make all this and everything when creating these worlds became the Sakvarî verses. Thence they are called Sakvarîs from *iknati*, he has the power). He (Prajâpati) made them (these Mahânamis) to extend beyond the frontiers. All that he created as extending beyond the frontiers, turned cord's (*simu*). Thence comes the word *simu*, from *simu*, a cord.

The verses *S.âdor itthâ rishurato* (1, 84, 10), *upa no karibhuh satam* (1, 82, 31), *indram ris'rá vînridhan* (1, 111, 1) are the Anurûpa (of the Nishkevalya Shasta); they contain the words *rishan*, *pris'ni*, *mad*, *vîlka*, which are characteristics of the fifth day. *Vat vâkâna* (10, 74, 6) is the immovable Bhâyya. By repeating *Abhi trâ sâra n-namo* after the Bhâyya, the Hotar returns to the womb of the Rathantaram (as the receptacle of all ceremonies), this (fifth) day being a Rathantara day by its position. *Mô shu trâ râghatasâclana* (7, 32, 1-2) is the Sâma Prâgatha with an additional foot, having the animal form (five parts), which is a characteristic of the fifth day. *Tum u shu râjinam* is the immovable Tatkshya.

## 8.

(*The remainder of the Nishkevalya Shastra. The Suktas of the evening libation.*)

The hymn, *predam brahma* (8, 37) is in the Pañkti metre, comprising five padas. The hymn, *Indro madâya vârividha* (1, 81) is in the Pañkti metre, consisting of five padas, and containing the term "mad." By means of the hymn *Satrâ madâsas tara* (6, 36, 1) which contains the term "mad" also, and is in the Trishubh metre, the Hotar keeps through, its padas which remained firm, the libation in its proper place,

thus preventing it from falling down. The triplet, *tam Indram vājayāmaśi* (8, 82, 7-9) is the setting (*paryāsa*). (Its third pada) *sa ṛishiḥā ṛishabhaḥ bhurat*, contains the animal form (there is the word *ṛishan*, i. e. male, in it). It is in the Gāyatrī metre, for the Gāyatrīs are the leading metres at the midday libation in this Tryaha (the three days from the fourth to the sixth). The Nivid is placed in that metre which is the leading. Therefore the Hotar places the Nivid in (these) Gāyatrīs.

The verses, *tat savitūr ṛinimāhe* (5, 82, 1-3), *adhyā no deva savitār* (5, 82, 13-15), are the beginning and sequel of the Vaisvadeva Shashtra on the Rathantara day, of which the fifth is one. *Ud u shya devah savitā dumūnā* (6, 71, 4-6) is the (Nivid) hymn for Savitar. In it there is the word *rāmāṇ* (in the last pada) i. e. left, which is a characteristic of the animal form. In the Dyāvāprithivi hymn, *māh dyārāprithirī* (4, 56) the words *rural dhokshā* (in the last pada) contain the animal form (because the word *dhokshā*, from the root *duh* to milk, is in it).

*Ribhur vibhrā rája* (4, 34) is the Ribhu hymn. Because the animals are *rājah*, i. e. property, booby which (*rājah*) is an animal form. *Stuske janā surrataṁ navyasibhir* (6, 49, 1) is a hymn (in the Trishṭubh metre) with an additional pada (in the last verse, which is in the Śakvari, instead of in the Trishṭubh metre). This is the animal form (animal being supposed to have five feet instead of four, the mouth being counted as the fifth) which is characteristic of the fifth day. *Harish pāntam ajaram* (10 88, 1) is the beginning of the Agnimāruta Shashtra. It contains the word *havis*, i. e. offering, which is a characteristic of the fifth day. *Vopur na tach chikitushē* (6, 66) is the (Nivid) hymn for the Marutas which contains the word *vapus*, i. e. form. *Jātarevā sunavāma* is the invariable Dhāyyā. *Agnir hot*

*rihapatih* (6, 15, 13) is the (Nivid) hymn for Jâta-edâs, with an additional pada (at the end); this is the animal form, which is a characteristic of the fifth day.

## 9.

(*On the Rituyâjas of the sixth day.*)

The sixth day is *dera kshetra*, i. e. the field of the gods. Those who enter on the sixth day, enter the field of the gods who do not live together, but each in his own house. They say, No Ritu (season) lives in the house of another Ritu. Therefore the priests perform the Rituyâjas (offerings to the Ritus), each for himself, without appointing another one to do it for them.<sup>5</sup> Thus the priests prepare all the Ritus without foregoing such or such one (and make them for their own use), that the whole assemblage enjoys happiness, each in his own place. They say, in order for making the Ritu offering is required, is the formula “*râushat*” to be repeated. Because the order given (by the Maitrâvaruna), for the Ritu offerings are the Vâch, who is wearied on the sixth day. When they would give the order (for repeating the Yâjyâs) for the Ritu offerings, and call “*râushat*,” then they would have Vâch wearied, tired, sinking under her load<sup>6</sup> (the number of mantras recited on the previous days) and faltering in her

<sup>5</sup> This refers to the circumstance that at the common Soma sacrifices, such as the Agnishtoma, the Rituyâja mantra for the Adhvaryu and the sacrificer are repeated by the Hotar, and not by the Adhvaryu and the sacrificer themselves. But at a Sattra, to which class of sacrifices the Dvalasâlha belongs, this is not allowed; each must act for himself, each member of the body of priests who are performing a Sattra, being alternately priest and sacrificer. The Rituyâja mantras for the Adhvaryu and sacrificer are the eleventh and twelfth in order. See the note on page 135-36.

<sup>6</sup> *Ruknarâki*; *rihna=bhagna*, broken, stands, as Sûy. observes instead of *vrikna*.

voice.<sup>7</sup> But if the priests do not repeat the order for the Ritu offerings, nor repeat *váushat* after the Yâjvâs, then they fall from the line of the sacrifice which should not be broken and (consequently they fall) from the sacrifice, from the prâna (breath), Prajâpati and cattle, and will (henceforth) walk crooked. Therefore the order (praisha) to repeat the mantras, as well as the Yâjyâ verse (at the end of which the Vasha(kâra occurs) should be preceded by a Rik verse.<sup>8</sup> Thus they will not have the Vâch wearied, tired, sinking beneath her load, faltering in her voice, nor will they fall from the line of sacrifice which should not be broken, nor from the sacrifice, nor from the prâna, nor from Prajâpati, nor from the cattle, nor walk crooked.

## 10.

(*On the nature and meaning of the Paruchhepa verses.*)

They place at the two first libations a Paruchhepa verse (one seen by the Rishi Paruchhepa) before each of the Yâjvâs, which are repeated by the seven Hôtarâs in their order (the so-called *prashitas*).<sup>9</sup> The name of their metre is *Rohita*. By means of it Indra ascended the seven heavens. Thus he who has this knowledge ascends the seven heavens. They say, Verses which consist of five padas (steps) are a characteristic of the fifth day, and such ones as consist of six padas are fit for the sixth day, why then are metres of seven padas (as the Rohita

<sup>7</sup> *Vaharâripi.*

<sup>8</sup> The verse to be prefixed to the Praisha and Yâjyâ is *tubhyam hinavânô* (2, 36,1).

<sup>9</sup> Previous to the recital of every Yâjyâ, one of the Paruchhepa verses is to be repeated. These are, *vrishann indra rishha pîvîsh indavaah* (1, 139, 6-11) and *pibâ somam indra surinam* (1, 110, 2-10).

is recited on the sixth day? (The reason is) By six steps the sixth day is reached; but by cutting off, as it were, the seventh day (by taking it single) they settle with the seventh step down (in heaven after having reached it by six). Thus they regain the Vâch for the connection (of the whole). Those who are possessed of such a knowledge have the three days connected and unbroken.

## 11.

(*On the origin of the Paruchhepa verses.*)

The Devas and Asuras waged war in these worlds. The Devas turned the Asuras by means of the sixth day's ceremonics out of these worlds. The Asuras seized all things which they could grasp, took them and threw them into the sea. The Devas following them behind<sup>10</sup> seized by means of this metre (of the Paruchhepa verses which have seven padas) all that they (the Asuras) had grasped. Just this pada, viz. the additional pada (the seventh in the Paruchhepa verses) became a hook for the purpose of gathering the treasures (thrown into the sea by the Asuras). Therefore he who has this knowledge deprives his enemy of his fortune and turns him out of all these worlds.

## 12.

*The characteristics of the sixth day. The Shastras of the morning and midday libations.)*

Heaven (*Dyâsus*) is the leading deity of the sixth day. The Stoma is the thirty-three-fold, the Sâman Raivatam, Atichhandâs the metre. What has the same end (refrain) is a characteristic of the sixth day.

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<sup>10</sup> *Anuhâya = prishthato gatvâ S.*  
29 8

The sixth day has the same characteristics as the third, viz. the words, *as'va*, *anta* end, repetition, consonance, cohabitation, *paryasta* (set), three, what in the form of *anta*; the mentioning of the deity in the last pada, an allusion to that world (heaven). The peculiar characteristics of this sixth day are, the *Paruchhēpa* hymns comprising seven padas, the *Narasāñsam*, the *Nābhānedishṭham*, the *Raiṣata* and the *Atichandāḥ*, and the past tense.

*Ayam jāyata manusho dhūrimani* (1, 128) is the *Ajya* Shāstra, which is a *Paruchhēpa* hymn, a *Atichandāḥ* (a metre exceeding the normal measures) comprising seven padas, which is a characteristic of the sixth day.

The Pra-ugra Shāstra consists of the following verses, which all are *Paruchhēpa*, and *Atichandāḥ* comprising seven padas: *sīrṣam barhir upa no yāt vītaye* (1, 135, 1-3), *ā rām ratho niyutrāṇ* (1, 135, 4-6); *sushumū yatam adribhir* (1, 137, 1-3); *yvā stomebhir devayanto* (1, 139, 4-6); *avar maha* (1, 139, 6-7); *astu s'rāushaḥ* (1, 139, 1); *o shu no agne s'rūnuhi trām ilitō* (1, 139, 7); *ye devāso dīry ehaśas* (1, 189, 11); *iyan adadād rabhasam* (6, 61, 1-3).

*Sa pūrvyō mahānām* (8, 52, 1-3) is the beginning of the Marutvatīya Shāstra, because *mahan* is a word in *anta* (acc. *mahāntam*), and *anta*, i.e. end, is a characteristic of the sixth day, being the *īta* (the last of the second series of three days). The verses, *Traya indrasya Soma* (8, 2, 7-9); *Indra nedi edihī* (Vāl. 5, 5-6); *pra nūnam Brahmanaspatis* (40, 5-6); *Agnir netā* (3, 20, 4); *tram Soma kṛat bhīh* (1, 91, 2), *pinranty apō* (1, 64, 6); and *nak sudāśo ratham* are the extension (*ātānah* of the Marutvatīya Shāstra) and identical with those of the third day.

*Yam tram ratham indra medhasātaye* (1, 129) is a *Paruchhēpa* hymn in the *Atichandāḥ* metre, con-

sting of seven padas. *Sa yo rrishâ vrishnyebhih* (100) is the hymn whose verses have the same strain<sup>11</sup> (*samânodarka*). *Indra Marutrâ iha pâhi* (51, 7) is the hymn<sup>12</sup> which contains an *anta* (a participle of present tense form in *ant*, or its equivalent) in the words (verse 9), *tebhîh sâham pibatu vritrakhâdah*; because *vritrakhâdô* (*âdô* being taken as equivalent to *anta*) is the *anta*, and the sixth day is the end (*anta*). By means of this hymn, which is in the Trislokh metre, the Hotar keeps through its padas which remain firm, the libation in its proper place, preventing it from falling. *Ayañ ha yena* (10, 65, 4-6) is the triplet which serves as a setting, for in its words, *svar marutratâ jitam* there is an *anta*, *ita* is an *anta*.<sup>13</sup> These verses are in the Gâyatrî metre; the Gâyatrîs are the leading metres at the midday libation during these three days. The Nivid is put in the leading metre; thence the Hotar puts the Nivid in the Gâyatrî metre.

The verses, *revatîr na sadhamâde* (1, 30, 13-15), and *revâñ id* (8, 2, 13-15) form the Raivata Pṛishtha (the Raivaita Sâma), which is used on a Brîhat day, to which the sixth day belongs. The verse *yad vâraña* is the invariable Dhâyyâ. By “*tvâm îldhi harâmahé*” (6, 46, 1-2) which follows the Dhâyyâ, the Hotar returns all to the womb of the Brîhat Sâma; for this is a Brîhat day according to its position. *Indram id devatâtaya* (8, 3, 5-6) is the Sâma bhragâtha which has the characteristic of *ninjita* (has consonance).<sup>14</sup> *Tyam û shu râjinam* is the invariable Târkshya.

<sup>11</sup> This is *Marutvân no bhavath indra úti*

<sup>12</sup> In the present state of the Saṁhitâ it is incorporated with another hymn.

<sup>13</sup> This appears to be an error, the form *ant* is to be sought in *marutratâ*.

<sup>14</sup> Because in every pada there is the word *Indra*, the repetition which resembles the sounding of a bell metal instrument.—*Sâya*.

## 13.

(*The remainder of the Nishkheralya Shastra and the Shastras of the evening libation.*)

*Endra yâhy upa nah* (1, 130) is the Paruchhepa hymn, in the Atichandâh metre, comprising seven padas. *Pra ghu nv asya* (2, 15) is the hymn whose several verses have the same refrain.<sup>15</sup> In the hymn *abhûr eko rayipate* (6, 31), the words occur (verse 5) *ratham átishtha tu inrimna bhîmam*; in the word *sthâ* "to stand," marks an end (standing being the end of going) which is a characteristic of the sixth day. By means of this hymn, which is in the Trishtubh metre, the Hotar keeps, through its padas which remain firm, the libation in its proper place, preventing it from falling. *Upa no haribhîh stutam* (8, 82, 31-33) is the setting which has the same refrain. It is in the Gâyatri metre, which is the leading one of the midday libation of the three (latter) days. Therefore the Nivid is to be placed in it. *Abhi tyam devam Savitaram* (Vaj. Sañh. 4, 25) is the beginning of the Vais'vadeva Shastra, in the Atichanda metre. *Tut Savitur vareyyam* (3, 62, 10-11) and *doshô agât* form the sequel, because *gata*, i. e. gone, signifies an end, which is a characteristic of the sixth day.

*Ud u shya devah savitâ sarâya* (2, 38) is the (Nivid) hymn for Savitar; the words therein, *s'as'rattamam tudapa vahnir asthât*, contain an *anta*, for *sthita*, i. e. standing is an *anta*.

*Katorâ pûrrâ* (1, 185, 1) is the (Nivid) hymn for Dyâvâprithivî, whose verses have the same refrain.<sup>16</sup>

*Kim u s'reshthah kim yavishtô* (1, 161) and *upa no râjâ adhvaram rîbhukshu* (4, 37) form the Arbhavam

<sup>15</sup> This is *mada indra chakâra*.

<sup>16</sup> This is *dyâvâ rakshatam prithivi no abhvât*.

vṝtrâśāñsam hymns, in which the term “three” curs, being a characteristic of the third day.

The two hymns *Idam itthá ráudram* (10, 61), and *yajnena dakhshinayá samaktá* (10, 62) form the isvadeva (Nâbhânédishtha) hymns.

## 14.

(*The story of Nâbhânédishtha, the son of Manu.*)

He recited the Nâbhânédishtham. Nâbhânédishtha is a son of Manu, who was given to the cred study (after his investiture in the house of s Guru);<sup>17</sup> his brothers deprived him of his share the paternal property. He went (to them) and id, “what portion is left to me?” They answered, Go to the adjudicator<sup>18</sup> and arbitrator.” By “adjudicator and arbitrator” they meant their father. He ent to his father and said, “They have divided the operty including my share among themselves.” he father answered, “My dear son, do not mind at. There are the Angirasah just engaged in olding their sacrificial session (Sattrā) for going to eaven. As often as they commence the ceremonies the sixth day, they are puzzled (frustrated in their sign). Let them recite on the sixth day those o hymns (abovementioned, Rigveda 10, 61-62), en they will give thee the sum of a thousand which contributed by all the sacrificers who participate the sacrificial session,<sup>19</sup> when they go to heaven.” le said, “Well, let it be so.” He then went to em, saying, “Receive me, the son of Manu, among on, O ye wise!” They said, “What dost thou ish, that thou speakest thus?” He answered,

<sup>17</sup> This is the meaning of the term *brahmacharyam vasantam*.

<sup>18</sup> *Nishṭāva*

<sup>19</sup> This is the translation of *sattrā-priveshanam*.

"I will show you how to perform the sixth day, then give me the reward for the sacrificial session of a thousand (cows or other valuables), when you go up to heaven." They said, "Well, let it be so." He made them recite on the sixth day those two hymns; then they became aware of the Yajna (the sacrifice regarded as a person, leading to heaven), and of the heaven-world. Therefore the Hotar recites those two hymns on the sixth day, in order that the sacrificer might become aware of the sacrifice, and to have subsequently pointed out the heaven-world. When they were going up, they said, "This thousand, O Brâhmaṇa, belongs to thee." When he was putting all together (the thousand pieces), a man clothed in a blackish (dirty) dress,<sup>20</sup> alighted and approaching him, said, "This is mine: I have left it here." He answered, "The Angirasah have given it to me." The man said "Then it belongs to either of us, thy father may decide." He went to his father. He asked him, "Have they not, my dear son, given you (the reward)?" He said, "They have given me; but a man clothed in a blackish dress alighted, and approaching me, said, 'this is mine, I have left it here.' So saying, he took it." The father said, "It is his, my dear son! but he will give it to thee." He went back to him, and said, "Sir, this belongs only to you; so says my father." He said, "I give it to thee, because you have spoken the truth (*i. e.* acknowledged that it is my property)." Therefore a man who is learned must speak only the truth. This is the mantra of "the thousand gifts," the Nâbhânedishtha hymn. Upon that man who has this knowledge a thousand gifts shower, and he gets a glimpse of heaven by means of the sixth day.

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<sup>20</sup> Sây. says that according to another Sâkhâ, this man is Rudrî the master of cattle.

## 15.

(*On the auxiliary Shastras at the evening libation, Nâbhânedishṭha, Vâlakhilyâ, the Sukîrti hymn, Vrishâkapi, and Evayâmarut. The Agnimârûta Shastra of the sixth day. See 6, 27-30.*)

The Hotar ought to repeat these Shastras which are called the accompaniments (of the others on the sixth day), viz. the Nâbhânedishṭham, Vâlakhilyâ, Vrishâkapi and Evayâmaruta only as auxiliaries (to the Vaisvadeva-Shastra). If the Hotar foregoes only one of them, (these additional Shastras) the sacrificer will lose something. If he foregoes the Nâbhânedishṭham, then the sacrificer will lose his semen ; if he foregoes the Vâlakhilyâs, then the sacrificer will lose his breath ; if he forgoes the Vrishâkapi, the sacrificer will lose his soul, and if he foregoes the Evayâmarutam, then he will turn the sacrificer out of his divine and human position. By means of the Nâbhânedishṭham, he (the priest) poured the semen into the sacrificer ; by means of the Vâlakhilyâ verses he transformed them (to make an embryo). By means of the hymn<sup>21</sup> by Sukîrti, the son of Kakshîvat, he made the womb set forth the child, because therein (in the first verse is said), "Let us rejoice in thy shelter, Indra ! (just as people find pleasure in a large commodious room)." Thence the child (*garbha*) though being larger does not damage the womb which is (much) smaller. If the womb is prepared by (this) sacred hymn (Brahma, the Sukîrti hymn), then the Hotar imparts to the sacrificer the faculty of walking by means of the Evayâmarut. hymn (5, 87). If he has done all required for making the sacrificer walk, then he walks (he has obtained the faculty of walking).

*Ahas'cha krishnam ahar arjunam* (6, 9, 1-3) is the beginning of the Agnimârûta Shastra, because *ahas*

<sup>21</sup> *Apâ prâcha Indra* (10, 131).

*ahas* is a repetition, and a consonance, which is a characteristic of the sixth day. *Madhro vo náma márutam yajatrá* (7, 57) is the Maruta hymn. Here is the plural (because the Marutas are many) to be urged; because the plural is an *anta*, and this is a characteristic of the sixth day.

*Játavedase sunaváma* (1, 99, 1) is the invariable Játavedás verse. *Sa pratnathá sahasá* (1, 96, 1) is the (Nivid) hymn for Játavedás, whose verses have the same refrain, which is a characteristic of the sixth day.

The priest, apprehending the *anta*, i. e. ends of the sacrifice, might fall down, keeps them up by repeating twice the word *dháraya*,<sup>22</sup> i. e. they may hold, just as one ties and unties successively the ends of a cord,<sup>23</sup> or just as one (a tanner) is driving in the end of a (wetted) skin a peg in order to keep it (expanded). It is done to keep the sacrifice uninterrupted. Those who have such a knowledge have the three days continuous and unbroken (undisturbed).

### THIRD CHAPTER.

(*The characteristics and Shastras of the seventh and eighth days.*)

#### 16.

(*The characteristics of the seventh day. The Shastras of the morning and midday libation.*)

The terms *â* and *pra* are the characteristics of the seventh day. The seventh day is just like the first, *yuhta, ratha, ás'u, piba*, the deity mentioned in the first pada, the allusion to this world (earth), *játa, anirukta, karishyat* (future), these are the characteristics of the seventh day.

<sup>22</sup> It is in the last pada of all verses of this hymn.

<sup>23</sup> In order to make of them a large ring.

*Samudrād iirmim* (10, 123, 2) is the Ajya hymn. Here is something hidden (*aniruktam*, i. e. not explicitly stated) which is a characteristic of the seventh day. In the sea (Samudra) is Vâch; because neither the sea becomes (ever) extinct, nor Vâch. Thence this (hymn) is the Ajya (Shas- tra) of the seventh day. From the Yajna (sacrifice) only, the Hotar thus extends the sacrifice,<sup>1</sup> and thus they recover Vâch again (to continue the sacrifice). The Stomas are at an end, the metres are at an end on the sixth day. Just as (at the *varsapūrnamâsa* Ishî) they cause to drip upon the pieces of sacrificial food drops of melted butter (*âjya*), in order to make them hot again<sup>2</sup> for recovering its essence already gone; in the same way they recover the Stomas and metres for regaining (the essence of) the sacrifice again by this Ajya Shâstra of the seventh day. It is in the Trishtubh metre; because this is the metre at the morning libation during the (last) three days.

The Pra-uga Shâstra consists of the following mantras: á râyo bhûsha (7, 92, 1), *pratyâbhîr yâsi* (7, 92, 3), á no niyudbhîh s'atînîr (7, 92; 5), *pra sotâ iro udhrareshv asthât* (7, 92, 2), *ye râyava indra mâla uśa* (7, 92, 4), nâ vâm s'atam (7, 91, 6),<sup>3</sup> *pra yad ram Matâvaruṇâ* (6, 67, 9-11), á *gomatâ násatyâ* (7, 72, 1-3) á no *deva sarasâ* (7, 30, 1-3), *pra ro pîrshu* (7, 43, 1-3), *pra kshodâsâ dhâyasâ* (7, 95, 1-3). In these verses there are the characteristics of the

<sup>1</sup> With the sixth day the sacrifice is finished. Vâch is done up; the priest commences now developing the Yajna again. This can be done only by starting from the Yajna itself (without any other help), and recovering the Vâch in the form of this allusion.

<sup>2</sup> All this is implied in the expression *pratyâbhîr yâyan*.

<sup>3</sup> These six verses form two triplets; they all are so called *ekapâtri*, and constitute the two triplets for Vâyu and Indra respectively, which are always required at the Pia-uga Shâstra.

seventh day, *ā* and *pra*, contained. They are in the Trishtubh metre, because this is the metre at the morning libation during the (last) three days.

*A trā rātham yathotaya* (8, 57, 1-2), *idam vase sutam andah* (8, 2, 1-2), *Indra nediyā ed ihi* (Vál. 5, 5-6), *praitu Brahmanaspatir* (1, 40, 3-4), *Agnir netā* (3, 20, 4), *tvam soma kratubhīḥ* (1, 91, 2), *pīrvanty apah* (1, 64, 6), *pra ra indrāya brihate* (8, 78, 3) are the extension (of the Marutvatiya Shastria) of the seventh day, identical with that of the first.

In the hymn, *Kayā śubhā savayasaḥ* (1, 165, 9th verse) in the words *na jāyamāno nasate n jāta* the term *jāta* occurs, which is one of the characteristics of the seventh day. This is the *Kayás'ubhiya* hymn which effects unanimity (among people) and prolongs life. By means of it Indra Agastya, and the Maruts became (unanimous). By reciting the *Kayás'ubhiyam* hymn, the Hota produces unanimity. But it bears upon the prolongation of life also. Who desires that, may have repeated the *Kayás'ubhiyam*. It is in the Trishtubh metre. By means of its pada which remains firm the Hotar keeps the libation in its proper place preventing it from falling down.

The hymn, *tyam su mesham mahayā* (1, 52) contains (in the second pada of the first verse) the word *atyām na vājām haranasyadaṁ rātham*, the term *rātha* i. e. carriage, being a characteristic of the seventh day. It is in the Jagati metre, for the Jagatis are the leading metres at the midday libation of these three last days. The Nivid is placed in that metre which is the leading; thence one places (here) the Nivi in the Jagatis.

The hymns representing cohabitation are now repeated; they are in the Trishtubh and Jagati metre. Because cattle is represented by cohabitation an-

the Chandomâs<sup>4</sup> are cattle and calculated for obtaining cattle. *Tvám iddhi havámahe, and tvam hy ehi*

<sup>4</sup>The Chandomâh are three peculiar Stomas, which are required on the three last days of Navarâtra, or the seventh, eighth, and ninth days of the Dyâdasâha and the name of these three days themselves. They are minutely described in the Tândya Brahmanam 3, 8-13. These Stomas are, the twenty-four-fold (*chaturvâñś'a*), the forty-four-fold (*chatus'chatrâvâñś'a*), and the forty-eight-fold (*aṣṭâchatrâvâñś'a*). The verses required for chanting the Chandomâh on the three last days of Navarâtra are (according to the *Udgatri prayaṅga* of the *Dyâdasâha*) all put together in the second part of the Sâmavedârchihikam, commencing with the second Stoma of the fourth Prâphâka (*pra kâryam us ancora*), and ending in the fifth Prâphâka (with the verse *Yuñkshvâ hi kes'indri*). The order is, on the seventh day all Sâma verses are put in twenty-four-fold Stoma, on the eighth all are chanted according to the forty-four-fold Stoma in three varieties, on the ninth all are in the forty-eight-fold Stoma, of which there are two varieties unerated. There is here no change of the Stomas according to libations, as it is in the Agnîshôma and the cognate sacrifices. At Stoma, in which the first Stotram (the Bahish-pavamâna) is anted, remains in force for the whole day. The Bahish-pavamânas all three days, generally contain as many verses as the Stoma is members. So, for instance, the Bahish-pavamâna of the seventh consists of 24 verses (Sâmaveda ii. 465-88), for the twenty-four-fold Stoma is reigning during this day; the Bahish-pavamâna of the eighth day consists of forty-four verses (Sâmaveda ii. 524-67), & the Stoma reigning during this day is the forty-four-fold, &c. The four Sâmans which follow the Bahish-pavamâna Stotras at the midday libation are called *ājyâni*, the four which follow the Arbhava Stotras at the midday libation, go by the name of *ushthâni*, and the four which follow the Arbhava-pavamâna Stotra at the evening libation are called *ukthâni*. Now the *ājyâni*, *prishthâni* and *ukthâni* generally consist only either of three or even only two verses. If they consist of only two verses, they are to be made three, just as is the case with the Rathantara, Nândhasa, and Kâya Prishtha at the Agnîshôma. The three verses then are, in three turns, so often to be repeated, as to yield twenty-four, forty-eight, or forty-eight. Each turn of the twenty-four-fold Stoma contains, for instance, eight verses, in three divisions, in the following way:—

I. 8—a, 3; b, 4; c, 1: II. 8—a, 1; b, 3; c, 4: III. 8—a, 4; b, 1; c, 3.

In the forty-four-fold Stoma the repetitions are arranged in the following way:—

I. 15—a, 3; b, 11; c, 1: II. 14—a, 1; b, 3; c, 10: III. 15—a, 11; b, 1; c, 3.

*cherave* (8, 50, 1-2) form the Brihat Prishtha on the seventh day. The same Prishthas take place as on the sixth day. The Vairūpam (Sâma) belongs to the Rathantaram; the Vairâjam to the Brihat; the Sâkvaram to the Rathantaram, and the Raivatam to the Brihat. Therefore (because the Raivatam representing the Brihat was chanted on the sixth day) the Brihat Prishtha takes place (on the seventh day); for they fasten through that Brihat (of the sixth day) the Brihat (of the seventh day) to prevent the cutting off of the Stomas; for if the Rathantaram (which is opposed to the Brihat) is used, then the union (of the sixth and seventh days) is destroyed. Therefore only the Brihat is to be used (on the seventh day).

*Yad râvâna* is the immovable Dhâyyâ. By the subsequent recital of the Rathantaram *abh trâ súra nonumah* the Hotar brings all back to the womb; for this is a Rathantara day according to its position. *Pibâ sutasya rasinah* (8, 3, 1-2) is the Sâma Pragâtha, which has *piba*, one of the characteristics of the seventh day. *Tyam ú shu vâjinam* is the invariable Târkshya.

## 17

(*The remainder of the Nishkevalya Shastra. The Shastras of the evening libation.*)

*Indrasya nu vîryâpi* (1, 32) is a hymn which has the characteristic word *pru* of the seventh day. It is

The forty-eight-fold Stoma is as follows:—

I. 16—*a*, 3; *b*, 12; *c*, 1: II. 16—*a*, 1; *b*, 3; *c*, 12: III. 16—*a*, 12; *b*, 1; *c*, 3.

The forty-eight-fold Stoma is the last of the Stomas; thence it is called *anta*. The Chandomâh are said to have the animal forms. According to the Tândya Brâhm. (3, 8) the animals have eight hoofs, thence are eight verses required in each turn when the twenty-four-fold Stoma is made; or they are said (3, 12) to consist of sixteen pieces; thence are sixteen verses in each turn required when the forty-eight-fold Stoma is made.

the Trishṭubh metre. By means of the pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down.

*Abhi tyam mesham puruhûtam* (1, 51, 1) is a hymn which *pra* is replaced by *abhi*, forming a characteristic of the seventh day. It is in the Jagatî metre, because the Jagatîs are the leading metre at the idday libation. Therefore the Nivid is to be placed in it.

These hymns representing cohabitation are now repeated, which are in the Trishṭubh and Jagatî metres; because cohabitation represents cattle, and the Chandomâs represent cattle; (this is done) in order to obtain cattle.

*Tat saritar irinîmake* (5, 82, 1-3), *adya no deva saritar* (5, 82, 3-5) are the beginning and sequel of the Vaisvadeva Shastra in the Rathantara days, on the seventh day. *Abhi trâ deva Savitar* (1, 24, 3) is the (Nivid) hymn for Savitar, which contains instead of *pra* the word *abhi*, which is identical with *u*, a characteristic of the seventh day.

*Prelâm yajnasya* (2, 41, 19) is the (Nivid) hymn for Vâvâprithivî, which contains the word *pra*. *Añjanâyâjanmava* (1, 20) is the (Nivid) hymn for the blus, which contains the word *jan*, to be born.

He repeats now the verses, consisting of two pâdas, numericing *âyâhi ranasâ saha*, (10, 172, 1); for man has two feet, and animals have four; animals are presented by the Chandomâs. (This is done) for obtaining cattle. If he repeats these verses which consist of two feet, then he places the sacrificer, who has two legs, among the four-footed cattle.<sup>5</sup>

*Abhir ayne duro* (1, 14) is the (Nivid) hymn for Visvedevâh, which has the characteristic *â* of eventh day. It is in the Gâyatî metre; for

<sup>5</sup> He makes him obtain them.

the third libation is headed by the Gâyatri during these three days.

*Vis'vânaro vijînat* is the beginning of the Agni-mâruta Shastra, which contains the word *jan* to be born. *Pra yad vas trishṭubham* (8, 7) is the (Nivid) hymn for the Marutas, which has the word *pra*. *Jâtavedase sunavâma* (1, 99, 1) is the invariable Jâtavedâs verse. *Dûtam vo vis'ravedasam* (4, 8) is the (Nivid) hymn for Jâtavedâs, where the name (Jâtavedâs) is not explicitly mentioned (only hinted at). All these are in the Gâyatrî metre; for the third libation on these three days is headed by the Gâyatrî.

### 18.

(*The characteristics of the eighth day. The Shastra of the morning and midday libations.*)

Neither the words *ā* nor *pra*, but what is “standing” is the characteristic of the eighth day; because the eighth is identical with the second. The characteristics are, *úrdhvâ, prati, antar, vrishan, i*ndu*t*, the mentioning of the deity in the middle pâda, allusion to the airy region, twice the name Agni (the same pâda), the words *mahad, vihûta, pu* the present tense.

*Agnim vo deram agnibhîh* (7, 3) is the Ajya of eighth day; because it contains twice the word *i*. It is in the Trishṭubh metre; for the Trishṭubh is leading metre at the morning libation during three days. The Pra-unga Shastra is composed of the following verses: *Kurid anga namasû* (7, 91), *pîro annâu* (7, 91, 3), *uchhan ushasah* (7, 91), *us'antâ dûtâ* (7, 91, 2), *yâvat tarus* (7, 91), *prati vâm sîra udite* (7, 65, 1-3), *dhenuh prab* (3, 58, 1-3), *Brahmâna indropâ* (7, 28, 1-3), *agnih sumatim* (7, 39, 1-3), *uta syâ nah sura* (7, 95, 4-6). In these verses are the character

*urati, antar, vihûta, urdhrai* contained ; they are in the Trishubh metre, which is the leading metre at the morning libation on these three days.

The extension (of the Marutvatiya Shastra) consists of the following verses : *Vis'vánarasya vaspatim* (8, 57, 4), *Indra it Somapâ ehah* (8, 2, 4), *Indra vedyâ ed ihi* (Vâl. 5, 5-6), *uttishtha Irahmanaspate* (1, 40, 1-2), *agnir netâ, tvam Soma kratubhîh, pîrvanty apo, brihad inârâya gâyata*. This Shastra is identical with that of the second day.

Now follow the *Mahadvat* hymns, *i. e.* such ones as contain the word *mahat* great. (These are) *sañsâ ahâm* (3, 49), *mahas'chit tram* (1, 169), *pibâ somam bhi yam* (6, 17, in the words *úrvam garyam mahî*), *ahâm indro nrivat* (6, 19). This hymn is in the Trishubh metre ; by means of its pâdas which remain in the Hotar keeps the libation in its proper place, preventing it from falling down.

*Tam asya dyâvâ prithivî* (10, 113) is a *mahadvat* hymn also ; for in the second pâda of the first verse the word *mahimâno* occurs. It is in the Jagatî metre. The Jagatis are the leading metres at the midday libation during the three last days (abovementioned). Thence the Nivid is placed in it. These hymns represent cohabitation ; they are in the Trishubh and Jagati metres, for cattle is represented by cohabitation, and for obtaining cattle, the *mahadvat* hymns are repeated. The air is *mahad* ; in order to obtain the airy region, five hymns (there are five, four in Trishubh, and one in Jagatî) are required. For the Pâñktî metre comprises five pâdas, the sacrifice belongs to this metre, cattle belong to it ; cattle is represented by the Chandomâs.

*Abhi trâ s'ûra nonumah*, and *abhi tvâ pûrvapitaye* in the Rathantaram Prishtham of the eighth day. *Ad râvânu* is the invariable Dhâyyâ. By *trâm adhi harâmahe* all is brought back to the womb ;

for this day is a Bârhata day according to its position. *Ubhayam sriñarachcha* (8, 50, 1-2) is the Sâm Pragâtha; the meaning of *ubhayam*, i. e. both, is it is, what is to-day and what was yesterday. This is a characteristic of the eighth day, which is Brihat day. *Tyam û shu râjinam* is the invariably Târkshya.

## 19.

(*The Mahadvat hymns of the Nishkervalya Shastra*  
*The Shastras of the evening libation.*)

The five Mahadvat hymns are, *apîriryâ purut-  
 amâni* (6, 32), *tâm su te hârtim* (10, 54), *tvañ mahâ-  
 Indra yo ha* (1, 63), *tvañ mahân indra tubhyam* (4, 17). These (four) hymns are in the Trishubh metre; by means of its pâdas which remain firm, the Hotar keeps the libation in its proper place, preventing it from falling down. The fifth is in the Jagati metre, viz. *diras'chid asya varimâ* (I, 55), which contains in the words, *indram na mahnâ* the term *maha* great. For obtaining cattle these Mahadvat hymns are repeated. The air is *makat*, and for obtaining the airy region two times five hymns must be repeated. Because a Pañkti (a collection of five hymns) has five feet, the Yajna consists of five parts cattle consist of five parts. Twice five make ten; this decade is Virât, Virât is food, cattle are food, the Chandomâs are cattle.

*Vis'co derasya netus* (5, 50, 1), *tat savitur varenyam  
 á vis'vederam saptatim* (5, 82, 7-8), are the beginning and sequel of the Vais'vadeva Shastra. *Hiranayâuh  
 útaye* (1, 22, 5-7) which contains the word *úrdhra*, the (Nivid) hymn for Savitar. *Mahî dyâuh jritih  
 chana* (1, 22, 13-15) is the (Nivid) hymn for Dyâvâ prithivî, which contains the word *mahat*. *Vata*

*Sây*.—The five Mahadvat hymns of the Marutvatiya, and the of the Nishkervalya Shastras are to be understood.

*vitarā punar* (1, 20, 4-8) is the (Nivid) hymn for the Ribhus, which has the characteristic word "punah."

*Imā nu kam bhuvanā* (10, 157) is the hymn which contains only verses of two feet.<sup>7</sup> For man has two feet, whilst the animals have four, and by means of this hymn he places the two-footed sacrificer among the four-footed cattle. *Devánám id avo mahad* (8, 72, 1) is the (Nivid) hymn for the Vis'vedevás, which contains the term *mahat*. These verses are in the Gâyatrî metre (except the Dvipâds), because the Gâyatrî is the leading metre at the evening libation during these three (last) days.

By *ritárvánam vaisvánaram* (As'v. S'r. S. 8, 10), commences the Agnimârûta Shastra; because in the words *agnir vaisvâraro mâhón*, there is the word *mahat* contained. *Krilam vah s'ardho märutam* (1, 37) is the (Nivid) hymn for the Marutas; because it contains (in the fifth verse) the word *varridhe*, which is a characteristic of the eighth day.

*Játaveduse sunaváma* is the invariable Játavedâs verse. *Agne mriña mahán asi* (4, 9) is the (Nivid) hymn for Játavedâs; it contains the characteristic term *mahad*. All these verses are in the Gâyatrî metre, which is the (leading) metre at the evening libation during these three (last) days.

#### FOURTH CHAPTER.

*The ninth and tenth days of the Dvâdasâha. Conclusion of this sacrifice.)*

#### 20.

*The characteristics of the ninth day. The Shastras of the morning and midday libations.)*

What has the same refrain, is a characteristic of the ninth day. This day has the same characteristics as

<sup>7</sup> contains five verses, which are called Dvipâda Trishubh. (Sây. Commentary on the Sambitâ.)  
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the third, viz. *as'ra*, *anta*, *punarávrittam*, *punar  
nirrittam*, *rata*, *paryasta*, the number three, *antarípa* the mentioning of the deity in the last pada, an allusion to that world, *s'uchi* splendour, *satya* truth *kshetri* to reside, *gata* gone, *oha* house, the past tense.

*Aganma mahá namasá* (7, 12, 1) is the Ajya hymn of the ninth day, because it contains the word "gone" (in *aganma* we went), it is in the Trishtubh metre.

The Pra-uga Shastra consists of the following verses: *pra virayá* (7, 90, 1), *te te satyena manusá* (7, 90, 5), *divi kshayanta* (7, 64, 1), *ā vis'va várā* (7, 70, 1-3), *ayam soma indra tubhyam sunva* (7, 29, 1-3), *pra Bráhmaṇo* (7, 42, 1-3), *Sarasvatíṃ decayan-* *to* (10, 17, 7-9), *ā no divo brihataḥ* (5, 43, 11-13), *Sarasvaty abhi no* (6, 61, 14-16). These verses have the characteristics, *s'uchi*, i.e. splendour; *satya*, i.e. truth; *kshetri*, i.e. residence; *gata*, i.e. gone; *oha*, i.e. house. They are in the Trishtubh metre, which is the (leading) metre at the morning libation, during the three (last) days.

The extension (of the Marutvatiya Shastra) is the same as on the third day. The five hymns representing cohabitation which contain the characteristics of this day, and represent cattle, are, *Indra sráhá pibatu* (3, 50); *sráhá* here is an *anta*; *gáyat sáma nabhanyam* (1, 173), which contains an *anta* in the word *svar*; *tishthá harí ratha* (3, 35), which contains an *anta* in *sthá* to stand; *ima utvá purutam-* *asya* (6, 21,) which contains an *anta* in *rathetha*. These four are in the Trishtubh metre. The fifth is in the Jagatî metre, *pra mandine pitumat* (1, 101), whose verses have the same refrain. The Jagatîs being the leading metre on the three (last) days, the Nivid is to be put in them. These hymns in the Trishtubh and Jagatî metres are repeated as (representing) cohabitation. For cattle is cohabitation; the Chandomâs an-

cattle. (This is done) for obtaining cattle. Five (such) hymns are repeated. For the Pañkti consists of five pâdas; the sacrifice has the nature of the Pañkti, and so have cattle (also); the Chandomâh are cattle, (this is done) for obtaining cattle.

*Trâm iddhi harâmahe* and *tvâm hyehi chrrave*, form the Brihat Pṛishtha. *Yad vâvâna* is the invariable Dâyyâ. By *abhi trâ s'ira nonumo* all is brought to the womb, because the ninth day is a Rathantara day according to its position. *Indra tridhâtu s'aranyam* (46, 9-10) is the Sâma Pragâtha containing the characteristic “three.” (The Târkshya just as on the other days.)

## 21.

*The remainder of the Nishkeralya Shastra. The Shastras of the evening libation. (*

There are five other pair-hymns enumerated, the four first are in the Trishtubh, the fifth in the Jagatî netre. These are, *sam̄ cha tre jagmur* (6, 34), which contains the word “gone;” *kudâ bhuvan* (6, 35) which contains the word “*hshi*” to reside (in *shayani*), which is an *autarûpa*, “he resides, as it were, gone to an end (having gained his object);” *satyo yâtu* (4, 16) which contains *satya* truth, *tat indriyam paramam* (1, 103), which contains an *anta* in the word “*paramam*” i. e. highest. *Aham vâvam* (10, 48, 1), which contains an *anta* in *jâyâmi*, conquer.<sup>1</sup>

The commencement and sequel of the Vaisvadeva shastra is, *tat Savitur vriñîmahe*, and *adyâ no deva aritar*. (The Nivid) hymn for Savitar is *doshogât*? The (Nivid) hymn for Dyâvâprithivî is, *vâvam mahi dyâvî abhî* (4, 56, 5-7).

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<sup>1</sup> For the sentences here omitted in the translation (they are only petitions) see 5, 19.

*Indra ishe dadātu naḥ* (8, 82, 34), *te no ratnāni* (1, 20, 7-8) form the (Nivid) hymn for the Ribhus, the words *trir āsaptāni* (1, 20, 7) contain the characteristic “three.” *Babhrur eko rishunuh* (8, 29) is the Dvipadā. By repeating a Dvipād, the Hotar puts the two-legged sacrificer among the four-legged animals. *Ye triṁsati trayas para* (8, 28) is the (Nivid) hymn for the *ris'vedevāh*, because it contains the term “three.” *Vaisrānaro na útaye* (As'v Sr'. S. 8, 11) is the Pratipad of the Agnimáruta Shastra; it contains the term *parávatāh*, which is an *anta*.

*Maruto yasya hi kshaya* (1, 86) is the (Nivid) hymn for the Marutas. It contains the term *kshi* to reside, which is an *antariúpam*; for one resides, as it were after having gone to a (certain) object.

The (Nivid) hymn for Játavedás is, *prāgnaye rāchay iraya* (10, 187) (each verse of which ends with) *sa nai parshad ati dvishah*, i. e. may he (Agni) overcome our enemies, and bring (safely our ceremonies) to a conclusion. He repeats this refrain twice. For in this Navarâtra sacrifice (which is lasting for nine days) there are so many ceremonies, that the committal of a mistake is unavoidable. In order to make good (any such mistake, the pâda mentioned must be repeated twice). By doing so, the Hotar makes the (the priests and sacrificers) free from all guilt. These verses are in the Gâyatrî metre; for the Gâyatrî is the (leading) metre at the evening libation during the three (last) days.

## 22.

(*To what the different parts of the Dvâdasâha are be likened. The tenth day.*)

The six Pŕishtha days (the six first in the Dvâdasâha) represent the mouth; the Chandomâh days from the seventh to the ninth, are then what

in the mouth, as tongue, palate, and teeth; but that by which one produces articulate sounds of speech, or by which one distinguishes the sweet and not sweet, this is the tenth day. Or the six Pṛishṭha days are comparable to the nostrils, and what is between them, to the Chandomāḥ days; but that by which one discerns the different smells, this is the tenth day. Or the six Pṛishṭha days are comparable to the eye; the Chandomāḥ are then the black in the eye, and the tenth day then is the pupil of the eye, by which one sees. Or the six Pṛishṭha days are comparable to the ear; while the Chandomāḥ represent what is in the ear; but by what one hears, that is the tenth day.

The tenth day is happiness; those who enter on the tenth day, enter on happiness, therefore silence must be kept during the tenth day; for "we shall not bespeak the (goddess of) fortune,"<sup>2</sup> because a happy thing is not to be spoken to.

Now the priests walk, clean themselves, and proceed to the place of the sacrificer's wife (*patisālā*).<sup>3</sup> That one of the priests, who should know his invocation offering (*áhuti*), shall say :

"Hold one another;" then he shall offer the oblation by repeating the mantra "here be thou happy, etc. be ye happy, here may be a hold, here may be hold for all that is yours;<sup>4</sup> may Agni carry it (the sacrifice) up! Svâhâ!<sup>5</sup> may he take it up!"

When he says, "be happy here," then he makes happy (joyful) all those (sacrificers) who are in this

<sup>2</sup> This is a very common superstition spread in Europe; not to speak, for instance, on finding some treasure in the earth. Sây, explains *arorad* by "to blame;" but this is not required, and is not good sense.

<sup>3</sup> To make Homa.

<sup>4</sup> All that you have, all your possessions may be upheld and remain in the same prosperous state.

<sup>5</sup> The formula Svâhâ is personified and taken as a deity.

world. When he says, "enjoy yourselves," then he makes joyful their offspring in these worlds. When he says, "here may be a hold, a hold for all that is yours," then he provides the sacrificers with children and speech (the power of speech). By the words "may Agni carry it up" (*rāt*) the Rathantaran Sāman is to be understood, and by "Svâbhâ! may he carry it up!" the Brihat Sāman is meant. For the Rathantaram and Brihat Sāman are the cohabitation of the gods; by means of this cohabitation of the gods one obtains generation; by means of this cohabitation of the gods generation is produced. (This is done) for production. He who has this knowledge obtains children and cattle.

Now they all go and make ablution and proceed to the place of the Agnîdhra. That one who knows the invocation offering (*āhuti*) shall say, "hold now one another," then he should bring the offering and recite, "he who produced besides us this ground (our) mother, he, the preserver who feeds (us), may preserve in us wealth, vigour, health, and strength, Svâbhâ!" Who knowing this, recites this formula, gains for himself, as well as for the sacrificers, wealth, vigour, health, and strength.

### 23.

(*The chanting and repeating of the Serpent mantra  
The Chaturhotri mantra. Its effect. Who ought to repeat it.*)

All the other priests (except the Udgâtris) go from thence (the Agnîdhriya fire) and proceed to the *Sadas* (a place in the south-east of the Uttaravedi) all walking each in his own way, in this or the direction. But the Udgâtris walk together. They chant the verses (seen) by the Queen of the Serpent (*Sarpa-râjñi*); because the earth (*iyam*) is the Queen of the Serpents, for she is the queen of all the

moves (*sarpat*). She was in the beginning without hair, as it were (without trees, bushes, &c.) She then saw this mantra, which commences, *āyam gāuh pris'uir akramit* (10, 189). In consequence of it, she obtained a motley appearance, she became variegated (being able to produce) any form she might like (such as) herbs, trees, and all (other) forms. Therefore the man who has such a knowledge obtains the faculty of assuming any form he might choose.

The three Udgâtris, Prastotar, Udgâtar, and Pranîtar, repeat their respective parts in their mind (*i. e.* they do not utter words), but the Hotar repeats (aloud) with his voice; for *Vâch* (speech) and *Manas* (mind) are the cohabitation of the gods. By means of this cohabitation of the gods, he who has such a knowledge obtains children and cattle.

The Hotar now sets forth the Chaturhotri mantras;<sup>6</sup> he repeats them as the Shastra accompanying the Stotram (the chanting of the verses just mentioned) by the Udgâtris. The sacrificial name of the deities in the Chaturhotris was concealed. Therefore the Hotar now sets forth these names, and makes public the appropriate sacrificial name of the deities, and brings what has become public, to the public. He who has this knowledge, becomes public (*i. e.* celebrated).

A Brahman who, after having completed his Vedic studies, should not attain to any fame, should go to a forest; string together the stalks of Dharba grass, with their ends standing upwards, and sitting on the right side of another Brahman, repeat with a loud voice, the Chaturhotri mantras. (Should he do so, he would attain to fame).

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<sup>6</sup> This is generally done before the singing of a mantra by the Udgâtar; but the Udgâtar not being allowed at this occasion to utter words, his office is taken by the Hotar.

## 24.

(*When and how the priests break their silence on the tenth day.*)

All touch now the branch of an Udumbara tree (which is at the sacrificial compound behind the seat of the Udgâtar) with their hands, thinking, “ I touch food and juice ;” for the Udumbara tree represents juice<sup>7</sup> and food. At the time that the gods distributed (for the earth) food and juice, the Udumbara tree grew up ; therefore it brings forth every year three times ripe fruits. If they take the Udumbara branches in their hands, they then take food and juice. They suppress speech, for the sacrifice is speech ; in suppressing the sacrifice (by abstaining from it) they suppress the day ; for the day is the heaven-world, and (consequently) they subdue the heaven-world. No speech is allowed during the day ; if they would speak during the day, they would hand over the day to the enemy ; if they would speak during the night, they would hand over the night to the enemy. Only at the time when the sun has half set, they should speak ; for then they leave but this much space (as is between the conjunction of day and night) to the enemy. Or they should speak (only) after the sun has completely set. By doing so, they make their enemy and adversary share in the darkness. Walking round the Ahavaniya fire, they then speak ; for the Ahavaniya fire is the sacrifice, and the heaven-world ; for by means of the sacrifice, which is the gate of the heaven-world, they go to the heaven-world. By the words, “ if we have failed, by omission, or improper application, or by excess,

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<sup>7</sup> The sap of the Udumbara tree is to be understood. It grew out of the food scattered by the gods on the earth.—*Sây. compare 7, 3.*

what is required, all that may go (be taken away) to (our) father, who is Prajâpati," they recommence speaking. For all creatures are born after Prajâpati (he being their creator). Prajâpati, therefore, is the shelter from (the evil consequences of) what is deficient, or in excess (in his creatures); and thence these two faults do no harm to the sacrificers. Therefore all that is deficient or in excess with them who have this knowledge, enters Prajâpati. Thence they should commence speaking by (repeating) this mantra).

## 25.

*The Chaturhotri mantras. The bodies of Prajâpati. The Brahmodiyam. The sacrificers take their seats in heaven.)*

When the Hotar is about to repeat the Chaturhotri mantra, he cries, "Adhvaryu!" This is the proper form of the *âhâva* (at this occasion, and not *sôksârôm*). The Adhvaryu then responds "Om, Hotar! tathâ Hotar!" The Hotar (thereupon) repeats (the Chaturhotri mantras), stopping at each of the ten padas!

- (1) Their sacrificial spoon was intelligence !
- (2) Their offering was endowed with intellect !
- (3) Their altar was speech !
- (4) Their Barhis (seat) was thought !
- (5) Their Agni was understanding !
- (6) Their Agnidhra was reasoning !
- (7) Their offering (*havis*) was breath !
- (8) Their Adhvaryu was the Sâman !
- (9) Their Hotar was Vâchaspati !
- (10) Their Maitrâvaruna (*upu-vahâ*) was the mind !
- (11) They (sacrificers) took (with their mind) the Grahâ !
- (12) O ruler Vâchaspati, O giver, O name !
- (13) Let us put down thy name !
- (14) May'st thou put down our (names); with (our)

names go to heaven (announce our arrival in heaven)!

- (15) What success the gods who have Prajāpati for their master, gained, the same we shall gain!"<sup>8</sup>

The Hotar now reads the *Prajāpati tanu* (bodies) mantras, and the *Brahmodyam*.

- (1 & 2) *Eater of food, and mistress of food.* The eater of food is Agni; the mistress of food is Aditya.

- (3 & 4) *The happy and fortunate.* By "happy" Soma, and by "fortunate" cattle are meant.

- (5 & 6) *The houseless and the dauntless.* "Houseless" is Vāyu, who never lives in a house, and "fearless" is Death, for all fear him.

- (7 & 8) *The not reached, and not to be reached.* "The not reached" is Earth, and "the not to be reached" is Heaven.

- (9 & 10) *The unconquerable, and the not to be stopped.* "The unconquerable" is Agni, and "the not to be stopped" is Aditya (sun).

- (11 & 12) *Who has no first (material) cause (apirra), nor is liable to destruction.* "Who has no first (material) cause" is the mind (*manas*), and "what is not liable to destruction" is the year.

These twelve bodies of Prajāpati make up the whole Prajāpati. On the tenth day one reaches the whole Prajāpati.

They now repeat the *Brahmodyam*. "Agni is

<sup>8</sup> Heaven-world. The gods ascended to heaven by sacrifice. The same is the object of the sacrificers. This is the *Graha mantra*, recited by the Hotar. Now follow the Prajāpati tanu mantras, and the *Brahmodyam*. There are twelve Prajāpati tanu mantras; they are repeated by pairs, every time two.

\* That is, what Brahmins ought to repeat. It begins with the words, *Agnir grihapatiḥ* and ends with *urātsma*. This *Brahmodyam* is no proper mantra, but a kind of Brāhmaṇam, or theological exposition. However the whole is repeated by the Hotar as a mantra. See the whole of it also in the Asv. Sr. S. 8, 13.

"the house-father; thus say some, for he is the "master (house-father) of the world (earth). Vâyu "is the house-father, thus say others; for he is the "ruler of the airy region. That one (Aditya, the "sun) is the house-father; for he burns (with his "rays). The Ritus are the houses. He who knows "what god is their (the Ritus') house-father, becomes "their house-father, and succeeds. Such sacrificers "are successful (they become masters themselves). "House-father (master) becomes he who knows the god who destroys the evil consequences of sin (Aditya, the sun). This house-father destroys the evil consequences of sin and becomes (sole) master. These sacrificers destroy the evil consequences of their sin (and say), O Adhvaryu! we have succeeded, we have succeeded!"

## FIFTH CHAPTER.

*(The Agnihotram. On the duties of the Brahman priest.)*

### 26.

*(The Agnihotram.<sup>1</sup> When the sacrificer has to order his priest to bring fire to the Ahavaniya. The sixteen parts of the Agnihotram.)*

The Agnihotri says to his Adhvaryu, "Take from there the Gârhapatiya fire) the Ahavaniya fire." Thus he says at evening; for what good he was doing during the day, all that is taken away (together with

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<sup>1</sup> The Agnihotram is a burnt offering of fresh milk brought every day twice during the whole term of life. Before a Brahman can take upon himself to bring the Agnihotram, he has to establish the three sacred fires, Gârhapatiya, Dakshina, and Ahavaniya. This ceremony is called *Agnyâdhâna*. The performers of these daily oblations are called "Agnihotris." They alone are entitled to bring the Ishtis and Soma sacrifices. There are up to this day Agnihotris in the Dakkhin, who may be regarded as the true followers of the ancient Vedic religion.

the fire and brought) eastwards and put in safety. If he says at morning time, "Take from (here) the Ahavaniya," then he takes with him all the good he was doing during the night, (brings it) eastwards and puts it in safety. The Ahavaniya fire is the sacrifice (sacrificial fire); the Ahavaniya is the heaven-world. He who has this knowledge, places the heaven-world (the real heaven) in the heaven-world, which (is represented by) the sacrifice alone. Who knows the Agnihotram which belongs to all gods, which consists of sixteen parts; and is placed among cattle, is successful by means of it.

What in it (the offering of which the Agnihotram consists) is of the cow (such as milk) belongs to Rudra. What is joined to the calf belongs to Vāyu. What is being milked belongs to the Asvins. What has been milked, belongs to Soma. What is put on the fire to boil belongs to Varuṇa. What bubbles up (in boiling) belongs to Pūshan. What is dripping down belongs to the Maruts. What has bubbles, belongs to the Visvedevas. The cream (of the milk) gathered, belongs to Mitra. What falls out (of the pot) belongs to Heaven and Earth. What turns up (in boiling) belongs to Savitar. What is seized (and placed in the vessel) belongs to Viṣṇu. What is placed (on the Vedi) belongs to Brihaspati. The first offering is Agni's, the latter portion is Prajapati's, the offering itself (chief portion) belongs to Indra. This is the Agnihotram, belonging to all gods, which comprises sixteen parts.

### 27.

(*How the priest has to make good certain casualties which may happen when the Agnihotram is offered.*

If the cow of an Agnihotri,<sup>2</sup> which is joined to her calf, sits down during the time of being milked, what is the penance for it? He shall repeat over it, thi

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The cow herself is called Agnihotri.

mantra, "Why dost thou sit down out of fear ? from this grant us safety ! protect all our cattle ! Praise to Rudra the giver!" (By repeating the following mantra) he should raise her up. "The divine Aditi (cow) rose, and put long life in the sacrifice, she who provides Indra, Mitra, and Varuna with their (respective) shares (in the sacrifice).<sup>v</sup> Or he may hold on her udder and mouth a vessel filled with water and give her (the cow) then to a Brahman. This is another Práyashchitta (penance).

If the cow of an Agnihotrá, which is joined to her udder, cries during the time of being milked, how this to be atoned for? If she cries out of hunger, indicate to the sacrificer what she is in need of, then he shall give her more food in order to appease her. For food is appeasing. The mantra *sivacasadhanati* (1, 164, 40) is to be repeated. This is the Práyashchitta.

If the cow of an Agnihotrá which is joined to her udder moves during the time of being milked, what is the Práyashchitta? Should she in moving spill (some milk) then he shall stroke her, and whisper (the following words), "What of the milk might have fallen to the ground to-day, what might have gone to the herbs, what to the waters,—may this tank be in my houses, (my) cow, (my) calves, and in me." He shall then bring a burnt offering with what has remained, if it be sufficient for making the burnt offering (Homa).

Should all in the vessel have been spilt (by the moving of the cow) then he shall call another cow, milk her and bring the burnt offering with that milk, and sacrifice it. It is to be offered alone in faith.<sup>3</sup>

<sup>3</sup> The meaning of the sentence : आलेव अद्वाये होतव्य is : this (substitute) is to be offered (completely) even including the *sradhā*. This is the formula : अहं अद्वा जुहोमि i. e. "I offer (this) in faith (a believing one)."

This is the Prâyas'chitta. He who with such a knowledge offers the Agnihotram, has (only) offerings in readiness (which are fit) and has (consequently) all (accepted by the gods).

## 28.

(*On the meaning of the Agnihotram, if performed in perfect faith. It represents Dakshinâ. The As'vina Shastra, Mahâvrata, and Agnichayana are hinted at in it.*)

That Aditya (the sun) is his (the Agnihotri's) sacrificial post, the earth is his altar, the herbs are his Barhis (seat of grass), the trees are his fuel, the waters his sprinkling vessels, the directions the wooden sticks laid round about (the hearth). If anything belonging to the Agnihotri should be destroyed, or if he should die, or if he should be deprived of it, then he should receive all this in the other world, placed, as it were, on the Barhis (sacrificial litter). And the man who, having this knowledge, performs the Agnihotram, will actually obtain (all this).

He brings as Dakshinâ (donation) both gods and men mutually, and everything (the whole world). By his evening offering he presents men to the gods, and the whole world. For men, if being fast asleep without shelter, as it were, are offered as gifts to the gods. By the morning offering he presents the gods as gifts to men, and the whole world. The gods, after having understood the intention (of men) that the gods should serve them) make efforts (to do it), saying, "I will do it, I will go." What world man, who has presented all this property to the gods might gain, the same world gains he who, with this knowledge, performs the Agnihotram.

By offering the evening oblation to Agni, the Agnihotri commences the As'vina Shastra (which

commences with a verse addressed to Agni). By using the term *vâch*, i. e. speech (when taking out the Agnihotram) he makes a (*pratigâra*) i. e. response (just as is done at the repetition of a Shastra).

By (thus) repeating every day "Vâch" the Asvina Shastra<sup>4</sup> is recited by Agni at night, for him who, having this knowledge, brings the Agnihotram.

By offering the morning oblation to Aditya, he commences the Mahâvrata<sup>5</sup> ceremony. By using (a term equivalent to) *prâya* i. e. life (when eating the remainder of the Agnihotram) he makes a *pratigâra* also. By (thus) repeating every day the word "food" (life), the Mahâvrata (Shastram) is recited by Aditya at day for him who, with this knowledge, performs the Agnihotram.

The Agnihotri has to perform during the year 720 evening offerings and also 720 morning offerings, just as many bricks (1440) marked by sacrificial formulas as are required at the Gavâm ayanam. He who with such a knowledge brings the Agnihotram, has the sacrifice performed with a Sattra

<sup>4</sup>The Asvina Shastra is required at the commencement of the Gavâm ayanam, when making Atirâtra. See 4, 17-11. The author our Bhâshmanam here tries to find out some resemblance between the performance of the evening Agnihotram, and the Asvina Shastra. He finds it in the circumstance, that this offering belongs to Agni and the Asvina Shastra commences with a verse addressed to Agni (4, 7). Having thus obtained the commencement of the Shastra, he must find out also the *pratigâra* or response which belongs to every Shastra. This he discovers in the formula: *vâchâ tvâ hotre* which the Agnihotri repeats as often as the offering is taken out for being sacrificed.

<sup>5</sup>This concludes the Gavâm ayanam. See the note to 4, 12. The resemblance between the Mahâvrata and the morning Agnishtoma found by our author in the following points: The morning Agnishtoma belongs to Aditya, and the Nishkevalya Shastra of the Mahâvrata commences with a mantra addressed to the same deity. In the Pratigâra he finds in the mantra, *annam payo reto smâsu* which the Agnihotri repeats as often as he eats the remainder of his meal.

lasting all the year (and) with Agni. Chitya<sup>6</sup> (the hearth constructed at the Chayana ceremony).

## 29.

(Whether the morning oblation of the Agnihotri is to be offered before or after sunrise.)

Vrishashvama, the son of Vatazata, the son of Jatukarna, said, "We shall tell this to the gods, that they perform now the Agnihotram, which was brought on both days, (on the evening of the preceding, and the morning of the following day) only every other day." And a girl who was possessed by a Gandharva, spoke thus, "We shall tell it to the Pitaras (ancestors), that the Agnihotram, which was performed on both days, is now performed every other day."

The Agnihotram performed every other day is performed at evening after sunset, and at morning before sunrise. The Agnihotram performed on both days is performed at evening after sunset, and at morning after sunrise. Therefore the Agnihotram is to be offered after sunrise. For he who offers the Agnihotram before sunset, reaches in the twenty-fourth year the Gâyati world, but if he brings it after sunrise, in the twelfth. When he brings the Agnihotram before sunrise during two years, then he has actually sacrificed during one year only. But if he sacrifices after sunrise, then he completes the yearly amount of offerings in one year. There

<sup>6</sup> At each Atirâtra of the Gavâm ayanam the so-called *Chayana* ceremony takes place. This consists in the construction of Uttarâ Vedi (the northern altar) in the shape of an eagle. About 14 bricks are required for this structure, each being consecrated with a separate Yâjas mantra. This altar represents the universe. A tortoise is buried alive in it, and a living frog carried round it afterwards turned out. The fire kindled on this new altar is Agni Chitya. To him are the oblations of flesh and Soma to be given. The whole ceremony is performed by the Adhvaryu alone.

fore the Agnihotram is to be brought after sunrise. He who sacrifices after sunset at evening, and after sunrise in the morning, brings the offering in the lustre of the day-night (Ahorâtra). For the night receives light from Agni, and the day from the sun (Aditya). By means of this light the day is illuminated. Therefore he who sacrifices after sunrise, performs the sacrifice only in the light of Ahorâtra that is, he receives the light only once, instead of twice, the offering brought before sunrise belonging to the night, and being illuminated by Agni, not by Aditya).

## 30.

(Several stanzas quoted regarding the necessity to bring the Agnihotram after sunrise.)

Day and night are the two wheels of the year. By means of both he passes the year. He who sacrifices before sunrise, goes by one wheel, as it were, only. But he who sacrifices after sunrise, is going through the year with both wheels, as it were, and reaches his destination soon. There is a sacrificial Gâthâ (stanza) which runs as follows:

"All that was, and will be, is connected with the two Sâmans *Brihat* and *Rathantaram*, and subsists through them. The wise man, after having established the sacred hearths (the Agnihotri), shall bring a different sacrifice at day, and a different one at night (*i. e.* devoted to different deities)."

The night belongs to the Rathantaram, the day to the Brihat. Agni is the Rathantaram, Aditya the Brihat. Both these deities cause him to go to the heaven-world, to the place of splendour (*bradhna*), who with this knowledge sacrifices (the Agnihotram) after sunrise. Thence it is to be sacrificed after sunrise. Regarding this there is a sacrificial Gâthâ chanted, which runs as follows :

"Just as a man who drives with one pack-horse

"only without purchasing another one, act all those  
"men who bring the Agnihotram before sunrise."

For all beings whatever follow this deity (Aditya), when he stretches (the arms at sunrise and sunset). He who has this knowledge, is followed by this deity, after whom all follows, and he follows her. For this Aditya is the "one guest" who lives among those who bring the sacrifice after sunrise. Concerning this there is a Gâthâ (stanza, which runs as follows):

"He who has stolen lotus fibres, and does not receive (even) one guest on the evening, will charge with this guilt the not guilty, and take off "the guilt from the guilty."

This Aditya is the "one guest" (*ekâtithih*) he is it "who lives among the sacrificers." The man who

<sup>7</sup>Sâyanâ makes the following remarks on this rather obscure stanza  
 पुरा कदाचित्सप्तर्षीणां संवादप्रसंगे कस्तिपुरुषो बिसूलैन्यलक्षणम्  
 पवादं प्राप्य सत्परिहाराधृष्टयोगामये इपथं चकार। तदेवाप-  
 यथोऽप्तिरूपेयं गाथा बिसानि अश्मूलानि तेषामपहर्ता प्रत्यवाय-  
 परंपरां प्राप्नोतु ॥ पापरहिते पुरुषं बिसविषयमपवादं हतवतो  
 यः प्रत्यवायः पापिनः पुरुषस्य संबंधी पापं स्वीकुर्वते यः प्रत्यवायः  
 सायंकाले गृहे समागच्छत एवातिर्थेवेदेशिकस्यापरोधने यः प्रत्य-  
 वायः सेयं प्रत्यवाय परंपरा बिसूलैन्ये सति मम भूयादित्येवं इपथः।  
 अक्षराधृष्टु अप्रसिद्धो मादृशः पुरुष स्नेनश्चोरो भत्वा बिसाम्यपञ्च-  
 हार चेत् स पुमाब् अनेन सं पापरहिते पुरुषं श्रौचियं इनसा ओ  
 मिश्वसात् पापेनाभिश्वसनमपवादे कुर्यात्। तयेष स बिसापहार-  
 सायंकाले गृहे समागतं एकातिरिषमपरणहि भोजनमदृश्वा विः  
 सारथेत् ॥

The stealing of *bisâni*, i. e. lotus fibres, from a tank appears to have been a great offence in ancient times. Not to receive one guest (at least) on the evening was considered as equally wicked. The man who has committed such crimes will, in order to clear himself from all guilt, charge an innocent man with it. The forms *abhisastâ* and *apaharât* have evidently the sense of a future tense, as is the case in other instances also. The stanza in question appears to be very old and was hardly intelligible even to the author of our Brâhmaṇam. He means by *ekâtithih* "the one guest," the sun, which according to the context, cannot have been the original sense.

thinking, it is enough of the Agnihotram, does not sacrifice to this deity (Aditya), shuts him out from being his guest. Therefore this deity, if shut out, shuts such an Agnihotri out from both this world and that one.

Therefore he who thinks, it is enough of the Agnihotram, may nevertheless bring sacrifices. Thence they say, a guest who comes at evening is not to be sent away. It happened that once a learned man, *Janasruteya*, a resident of a town (a *Nagarî*), said to an *Aikâdas'âksha*, a descendant of *Manutantu*, "we recognise from the children whether one brings the Agnihotram with or without the proper knowledge." *Aikâdas'âksha* had as many children as were required to fill a kingdom. Just as many children will he obtain who brings the Agnihotram after sunrise.

### 31.

*(The Agnihotram is to be offered after sunrise.)*

In rising the sun joins his rays to the *Ahavaniya* fire. Who therefore sacrifices before sunrise is like a female giving her breast to an unborn child, or a cow giving her udder to an unborn calf. But he who sacrifices after sunrise is like a female giving her breast to a child which is born, or like a cow giving her udder to a calf which is born. The Agnihotram being thus offered to him (*Sûrya*), he (*Sûrya*) gives to the Agnihotri in return food in both tids, in this one and that one. He who brings the Agnihotram before sunrise is like such an one who gives food before a man or an elephant, who do not stretch forth their hands (not caring for it). But he who sacrifices after sunrise is like such an one who throws food before a man or an elephant who stretch forth their hands. He who has this knowledge, and sacrifices after sunrise, lifts up with this hand (Aditya's hand) his sacrifice, and puts it down

in the heaven-world. Therefore the sacrifice is to be brought after sunrise.

When rising, the sun brings all beings into motion (*pranayati*). Therefore he is called *prâna* (breath). The offerings of him who knowing this, sacrifices after sunrise, are well stored up in this *prâna* (Aditya). Therefore it is to be sacrificed after sunrise.

That man is speaking the truth, who in the evening after sunset, and in the morning after sunrise, brings his offering.. He commences the evening sacrifice by the words “*Bhûr, Bhurah, Svar, Om! Agni is Light* *Light is Agni*;” and the morning sacrifice by “*Bhur* *Bhuvah, Svar, Om! Sun is Light, Light is Sun*.” The truth-speaking man offers thus in truth, when he brings his sacrifice after sunrise. Therefore it must be sacrificed after sunrise. This is well expressed in a sacrificial stanza which is chanted.

“ Those who sacrifice before sunrise tell every morning an untruth ; for if celebrating the Agni hotram at night which ought to be celebrated a day, they say, Sun is Light, but then they have no light (for the sun has not risen).”

### 32.

(On the creation of the world. The origin of the Vedas and the sacred words. The penances for mistakes committed at a sacrifice.)

Prajâpati had the desire of creating beings and multiplying himself. He underwent (consequently) austerities. Having finished them, he created the worlds, viz. earth, air, and heaven. He heated the (with the lustre of his mind, pursuing a course of austerities); three lights were produced : Agni from the earth, Vâyu from the air, and Aditya from heaven. He heated them again, in consequence of which the three Vedas were produced. The Rigveda came from Agni, the Yajurveda from Vâyu, and Sâmaveda from Aditya. He heated these Vedas

in consequence of which three luminaries arose, viz. *Bhûr* came from the Rigveda, *Bhuvaḥ* from the Yajurveda, and *Svar* from the Sâmaveda. He heated these luminaries again, and three sounds came out of them *ā*, *u*, and *m*. By putting them together he made the syllable *om*. Therefore he (the priest) repeats "Om! Om!" for Om is the heaven-world, and *m* is that one who burns (Aditya).

Prajâpati spread the sacrifice<sup>8</sup> (extending it), took it, and sacrificed with it. By means of the Rik (Rigveda), he performed the duties of the Hotar; by means of the Yajus, those of the Adhvaryu; and by means of the Sâman, those of the Udgâtar. Out of the splendour (seed) which is inherent in this three-fold knowledge (the three Vedas), he made the brahma essence.

Prajâpati offered then the sacrifice to the gods. The gods spread it, took it, and sacrificed with it, and did just as Prajâpati had done (regarding the office of the Hotar, &c.) The gods said to Prajâpati, "If a mistake has been committed in the Rik, or in the Yajus, or in the Sâman, in our sacrifice, or in consequence of ignorance, or of a general misfortune, what is the atonement for it?" Prajâpati answered, "When you commit a mistake in the Rik, you shall sacrifice in the Gârhapatya, saying *Bhûih*. When you commit one in the Yajus, then you shall sacrifice in the Agnîdhriya fire<sup>9</sup> or (in the absence of it as is the case) in the Havis offerings<sup>10</sup> in the cooking fire (Dakshina Agni) saying, *Bhuvoḥ*. When a mistake is committed in the Sâman, then it is to be sacrificed in the Ahavaniya fire by saying *Svar*. When a mistake has been committed out of ignorance, or in consequence of a general

<sup>8</sup> It is regarded as a person.

<sup>9</sup> This is used only in the Boma sacrifices.

<sup>10</sup> Such as the Darsâpûrpamâsa ishti, Châturmâsyâ ishti, &c.

mishap, then you shall sacrifice in the Ahavaniya fire, reciting all three words, *Bhúh*, *Bhurah*, *Svar*. These three “great words” (*vyâhriti*) are like nooses to tie together the Vedas. It is just like joining one thing to another, one link to another link, like the stringing of anything made of leather, or of any other thing, and connecting that which was disconnected, that one puts together by means of these great words all that was isolated in the sacrifice. These *Vyâhritis*, are the general *Prâyas'chitta* (penance); thence the penances (for mistakes) at a sacrifice are to be made with them.

## 33.

(*On the office of the Brahmâ priest. He ought to remain silent during all the principal ceremonies.*)

The great sages (*mahâvadah*) ask, “When the duties of a Hotar are performed by the Rik, those of the Adhvaryus by the Yajus, and those of the Udgâtâr by the Sâman, and the three-fold science is thus properly carried into effect by the several (priests employed), by what means then are the duties of the Brahmâ priest performed?” To this one should answer, “This is done just by means of this three-fold science.”

He who blows (*Vâyu*) is the sacrifice. He has two roads, viz. speech and mind. By their means (speech and mind) the sacrifice is performed. In the sacrifice there are both, speech and mind, required. By means of speech the three priests of the three-fold science perform one part (assigned to Vâch); but the Brahmâ priest performs his duty by the mind only. Some Brahmâ priests after having muttered the Stoma-bhâgas<sup>11</sup> when all arrangements have been made for

<sup>11</sup> The Stomabhâgas are certain Yajus-like mantras which are to be found in the Brâhmaṇas of the Sâmaveda only (not in the Yajus or Rigveda). Each of these mantras consists of four parts: a) To wha

the repetition of the Prâtaranuvâka (the morning prayer) sit down, and speak (without performing any of the ceremonies).

Respecting this (the silence on the part of the Brahmâ priests) a Brahman, who saw a Brahmâ priest at the Prâtaranuvâka talk, said (once) "they (the priests and the sacrificer) have made one-half of this sacrifice to disappear." Just as a man who walks with one foot only, or a carriage which has one wheel only, falls to the ground, in the same manner the sacrifice falls to the ground (*bhreshum nyeti*), and if the sacrifice has fallen, the sacrificer falls after it too (if the Brahmâ priests talk during the time they ought to be silent). Therefore the Brahmâ priest should, after the order for repeating the Prâtaranuvâka has been given, refrain from speaking till the oblations from the Upâns'u and Antaryâma (Grahas) are over. After the order for chanting the Pavamâna Stotra has been given, (he ought also to refrain from speaking) till the last verse (of the Stotra) is done. And

the Stoma is like, such as a cord, a joint, &c.; b) To what it is devoted or joined; c) An order to the Stoma to favour the object to which it is joined; d) An order to the chanters to chant the Stoma by the permission of Savitar in honour of Brihaspati. The last (fourth) part is in all the Stomabhâga mantras the same. I give here some of these mantras, which are all to be found in the Tândya Brâhmaṇam (1, 8-9). They commence:

- (a) रग्मिरसि (b) क्षयाय ला (c) क्षयं जिन्व (d) सवितुप्रसूता बहस्यतये सूत
- (a) ग्रेतिरसि (b) धर्मणे ला (c) धर्मं जिन्व (d) सवः
- (a) अन्वितिरसि (b) दिवे ला (c) दिवं जिन्व (d) सवः
- (a) सविधरसि (b) अन्तरिक्षाय ला (c) अन्तरिक्षं जिन्व (d) सवः
- (a) विष्टवो ऽसि (b) हृष्टये ला (c) हृष्टिं जिन्व &c.

The proper meaning of the repetition of these and similar mantras by the Brahmâ priests is, to bring the chant (Stoma) which is about to be performed into contact with the external world, with day, night, rain, the gods, and secure the favour of all these powers and

again, he should during the chanting of the (other) Stotras, and the repeating of the Shastras, refrain from speaking, till the Vashatkâra (at the end of the Yâjyâ verse of the Shastra) is pronounced. Likewise as a man walking on both his legs, and a carriage going on both its wheels, does not suffer any injury; in the same way such a sacrifice (if performed in this manner), does not suffer any injury, nor the sacrificer either, if the sacrifice be not injured.

●      34.

*(On the work done by the Brahmâ. He permits the chanters to chant.)*

They say, When the sacrificer has the reward (*dukshinâ*) given to the Adhvaryu, he thinks, "this priest has seized with his hands my Grahas (Soma cups), he has walked for me, he has sacrificed for me." And when he has the reward given to the Udgâtâr, he thinks, "he has sung for me;" and when he has the reward given to the Hotar, he thinks, "this priest has spoken for me the Anuvâkyâs, and the Yajyas, and repeated the Shastras." But on account of what work alone is the Brahmâ priest to receive his reward? Shall he receive <sup>11</sup> the reward, thinks the sacrificer, without having done any work whatever? Yes, he receives it for his medical attendance upon the sacrifice, for the Brahmâ is the physician of the sacrifice (which is regarded as a man). Because of the Brahmâ priest performing his priestly function with the Brahma, which is the quintessence of the metres. He does one-half of the work, for he was at the head of the other priests, and the others (Adhvaryu, Hotar, Udgâtâr) do the other half. (The Brahmâ priests tell if any mistake has been committed)

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<sup>11</sup> In the original, *haratâ*, which is to be taken in the sense of future.

ted in the sacrifice, and perform the Prâyas'chittas, as described above.)<sup>12</sup>

The Prastotar<sup>13</sup> says, after the order for chanting the Stotram has been given, "O Brahman, we shall now chant, our commander!" The Brahman then shall say at the morning libation, "Bhûr! filled with the thought of Indra, ye may sing!" At the midday libation he says, "Bhuvaly! filled with the thought of Indra, ye may sing;" and at the evening libation,

<sup>12</sup> I have not translated the passage regarding the Prâyas'chitta to be performed by the Brahman priest if any mistake has been committed, for it is only a repetition from 5, 32.

<sup>13</sup> The announcement of the Prastotar, that the chanters are ready to perform their chant, as well as the orders to do so given by the Brahman and Mastrâvaruna, are contained in full in the Asval. Sr. S. 5, 2, and in the Sank. Sr. S. (6, 8). I here give the text from the Asv. S. —

स्वान् स्तोषामः प्रस्तोतरिति स्तोत्रायातिसर्जितावतिसूजनो भूरिदवनतः मवितप्रसूता इति जपित्वा सुधृष्टिमिति ब्रह्मा प्रातःसवने युद्धेति माश्रिन्दिने स्वरिति तुलीयसवने भूर्भवः स्वरिन्द्रवनतः मवितप्रसूता इत्युद्धेमायिमाकृतपूजा। सूतदेवेन मविचाप्रसूता कर्तंच सर्वंच यदत् । आयुष्यात्य कर्त्त्वा सा गत तत्र पात्सून्न ओरेसिति जपित्वा मेवावरुणः सुधृष्टिमित्युच्चैः ॥

In the Prastotar ends) "Brahman, we shall chant, O commander!" then the two priests (the Brahman and Mastrâvaruna) whose it is to allow (the chanters to sing) give their permission. The brahmans after having first muttered the words "bhûr, be ye filled with the thought created by Savitar (or permitted by Savitar)," at the morning libation, says, "chant;" at the midday libation he uses instead of *bhûravah*; and at the evening libation, *svar* (the remainder of Japa being the same). Before all the Stotras which follow the Naruta Shastras (which concludes the Shastras of the Agnitiona), that is to say, at the Ukthya, Sholas'i, Atriâtra sacrifices, the Brahman mutters all the three great words (*bhûr*, *bhuvaly*, *bhu*, along with the remainder of the formula) at the same time. Mastrâvaruna, after having muttered "Speak what is right true, ye who are created by Savitar, the god to whose honour the sacred verses are chanted, do not lose the sacred verses (chanted by those which are life, may he protect both bodies of the Sâman (the song and the tune) Om!" says aloud "chant!"

he says, “Svar! filled with the thought of Indra, ye may sing.”

At the time of the Ukthya or Atirâtra sacrifice, all the three great words, *Bhûr*, *Bhuvo*, *Svar*, are required. If the Brahmâ says, “Filled with the thought of Indra, ye may sing,” this means, that the sacrifice is Indra’s, for Indra is the deity of the sacrifice. By the words, “filled with the thought of Indra,” the Brahmâ priest connects the Udgitha (the principal part of the chant) with Indra. This saying of the Brahmâ means, “Do not leave Indra; filled with him, ye may sing.” Thus he tells them.

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## SIXTH BOOK.

### FIRST CHAPTER.

(*On the offices of the Grāvastut and Subrahramanyá.*)

#### 1.

(*On the origin of the office of the Grāvastut.<sup>1</sup> The Serpent Rishi Arbuda.*)

The gods held (once upon a time) a sacrificial session in Sarvacharu. They did not succeed in

<sup>1</sup>See also him about As'v. Sr. S. 5, 12. His services are only required at the midday libation. He performs his function of repeating mantras over the Soma squeezing stones before the so-called Dadhi Gharma ceremony. He enters through the eastern gate, and passes on to the two Havirdhānas (the two carts, on which the sacrificial offerings are put, and the two covered places, in which these two carts are). Having arrived north-east of the exterior front of the axe (*akshasīras*) of the southern Havirdhāna, he throws off a stalk of grass held in his hand, which ceremony is called *nirasanam* (it is performed often by other priests also). He then faces the Soma shoots assuming a peculiar posture. The Adhvaryu gives him a band (*ushnisha*) which he ties round his face. As soon as the Adhvaryu and his assistants take the Soma sprouts from below the *adhsarvana* board (see the note to 7, 32), he ought to repeat the mantras over the Giyānas which are now being employed for extracting the Soma juice. He commences with verses containing the term *su* to squeeze, or derivatives of it. The first is: *abhi trādeva saritar* (1, 24, 3). After some more single verses follow the three principal Grāvina hymns, viz. *prāte radantu* (10, 94), *ā ra rūjase* (10, 76), and *pra va grāvīnah* (10, 175). The first and the last are said to have been seen by *Arbuda* the Serpent Rishi, the second by *Jarat kṣatru*, one of the Serpent tribe also. These hymns very likely formed part of the so-called *Sarpveda* or Serpent Veda (see the Gopatha Brahmanam 1, 10, according to whose statement this Veda came from the east), and were originally foreign to the Rigveda. They may be nevertheless, very ancient. The two latter hymns are to be repeated before the last verse of the first, and are thus treated like a Nivid at the evening libation. Either in the midst, or before, or

destroying the consequences of guilt. Arbuda, the son of Kadru, the Serpent Rishi, the framer of mantras, said to them, "You have overlooked one ceremony which is to be performed by the Hotar. I will perform it for you, then you will destroy the consequences of guilt." They said, "Well, let it be done." At every midday libation he then came forth (from his hole), approached them, and repeated spells over the Soma squeezing stones. Thence they repeat spells at every midday libation over the Soma squeezing stones, in imitation of him (the Serpent Rishi). The way on which this Serpent Rishi used to go when coming from (his hole) is now known by the name *Arbudodā Sarpanī* (at the sacrificial compound).

The King (Soma) made the gods drunk. They then said, "A poisonous serpent (*as'vishu*) looks at our King! Well, let us tie a band round his eyes." They then tied a band round his eyes. Therefore they recite the spells over the Soma squeezing stones, when having tied (round the eyes) a band in imitation (of what the gods did). The King (Soma) made them drunk. They said, "He (the Serpent Rishi) repeats his own mantra over the Soma squeezing stones. Well, let us mix with his mantra other verses." They then mixed with his mantra other verses, in consequence of which he (Soma) did not make them drunk.<sup>2</sup> By mixing his mantra with other verses for effecting propitiation, they succeeded in destroying the consequences of guilt.

after these two hymns, the Grāvastut must repeat the so-called Pāvamāṇi verses (Rigveda 9.) He has to continue his recitation as long as the squeezing of the juice lasts, or he may go on till it is filled in the Grahas (*ā vā graha grahanāt*); he then must conclude with the last verse of the first Grāvāṇa hymn. Besides this ritual for the Grāvastut another one is given by As'valāyana, which he traces to *Gāngāri*.

<sup>2</sup> These mantras were the antidote.

In imitation of this feat achieved by the gods,  
Serpents destroyed all consequences of their own  
ill. Having in this state (being quite free from  
ill and sin) left off the old skin torn, they obtain a  
new one. Who knows this destroys the conse-  
quences of his own guilt.

## 2.

*How many verses are to be repeated over the Grávanas. How they ought to be repeated. They are required only at the midday libation. No order for repeating them necessary.)*

They say, With how many mantras should he (the rāvastut) pray over the Soma squeezing stones ? he answer is, with a hundred ; for the life of a man a hundred years, he has a hundred powers, and a hundred bodily organs ; by doing so, he makes man anticipate in age, strength, and bodily organs. (Others) say, He ought to repeat thirty-three verses, for (the Serpent Rishi) destroyed the sins of thirty-three gods, for there are thirty-three gods. (Others) say, he ought to recite an unlimited number of such mantras. For Prajāpati is unlimited ; and this recital of the mantras referring to the Soma squeezing stones belongs to Prajāpati, and in it all desires are comprised. Who does so, obtains all he desires. Thence we ought to repeat an unlimited number of such mantras.

Now they ask, In what way should he repeat these mantras (over the Soma squeezing stones) ? Syllable by syllable, or should he take four syllables together, or pāda by pāda, or half verse by half verse, or verse by verse ? With whole verses (repeated without stopping) one does not perform any ceremony, nor with stopping at every pāda. If the verses are repeated with stopping at every syllable, or every four syllables, then the metres become mutilated, for

many syllables (sounds) would thus be lost. Thence he ought to (repeat) these mantras one half verse by another. For man has two legs, and cattle are four-footed. By doing so, he places the two-legged sacrificer among the four-legged cattle. Thence he ought to repeat these mantras by half verses.

Since the Grâvastut repeats only at every midday libation mantras over the Soma squeezing stones, how do mantras become repeated over them at the two other (morning and evening) libations ? By repeating verses in the Gâyatrî metre, he provides for the morning libation; for the Gâyatrî metre is appropriate to the morning libation; and by repeating verses in the Jagatî metre, he provides for the evening libation; for the Jagatî metre is appropriate to the evening libation. In this way he who, with this knowledge, repeats the mantras over the Soma squeezing stones only at the midday libation, supplies these praises for the morning and evening libations.

They say, What is the reason, that, whilst the Adhvaryu calls upon the other priests to do their respective duties, the Grâvastut repeats this mantra without being called upon (without receiving a *prâishu*)? The ceremony of repeating mantras over the Soma squeezing stones is of the same nature as the mind which is not called upon. Therefore the Grâvastut repeats his mantra without being called upon.

### 3.

(*The Subrahmanyâ formula. On its nature. By whom it is to be repeated. The oblation from the Pâtnîvata Graha. The Yâjyâ of the Agnîdhru.*)

The Subrahmanyâ<sup>2</sup> is Vâch. Her son is the

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<sup>2</sup> The Subrahmanyâ formula is contained in the Lâtyâyana Sûtra Sûtras (1, 3), the Agnishôma Sâma Pravoga, the S'atapatha Brâhma (3, 3, 4, 17-20), and the Taittiriya Aranyaka (1, 12, 3-4).

king Soma. At the time of buying Soma, they call the Subrahmanyâ (thither) just as one calls a cow.

Similar pronunciation of this formula is noted by Pâṇini (1,2,37-38). The most complete information on its use being only to be found in the Sâmaveda Sûtras, I here give the passages from Lâtyâyana bearing to it along with the formula itself:—

तिथ्यां संस्थितायां दक्षिणस्य दारबाहे॒ः पुरस्त्राजिष्ठ॑-

वैदिदेशे॒ ३ व्यारव्ये॑ यजमाने परन्यांच सुग्राण्येमिति चि-

त्वा निगदं ब्र॑यात्। इवद्वागच्छ हरिव आगच्छ मेधाति-

षि दृष्टगच्छस्य मेने गौरावरकदिव्वहत्यायै जार कौशि-

ब्राह्मण गौतम ब्रुवण्येतावद्हे सुत्यामिति यावद्हे स्यात्।

After the Atithya Ishî has been finished, he (the Subrahmanyâ) shall stand in the front part of the enclosure made for the wife of the sacrificer inside the Vedi, and when touching the sacrificer and his wife, after having called thrice "subrahmanyom," recite the following formula, "Come, Indra! come owner of the yellow horses! son of Medhâiti! Menâ of Vrishanâs'va! thou buffalo (*gaura*) who ascendest the female (*avashandin*)! lover of Ahalyâ! son of Kusika! Brâhmaṇa! son of Gotaina! (come) thou who art called" (appear) at the Soma feast in so and so many days how many ere might intervene (between the day on which the Subrahmanyâ sees him, and that of the Soma festival at which his presence is requested). The Subrahmanyâ is required on the second, third, fourth, and fifth day of the Agnishtoma, and almost on every day of the other Soma sacrifices. On the second day the terms *tryake* *tryam*, "three days hence" (i. e. on the fifth); on the third day, *yohe* *sutyâm*, i. e. two days hence; on the fourth, *s'ras*, i. e. tomorrow; and on the fifth (the day of the Soma feast) *adya*, i. e. to day, is used to mark the time when the Soma banquet, to which Indra by this formula solemnly invited, is to come off. As far as ब्रुवण्ये

is followed by the mentioning of the time appointed नयहे, नयहे there is no difference anywhere observable. But the few sentences which follow, and which conclude the formula, differ according to different schools. Some were (according to Lâtyâyana) of opinion, that only आगच्छ "come hither" is to follow; others recommended आगच्छ मधवन, "come hither, O Maghavan." Others, such as Gautama, were of opinion, that either is to be omitted, and the concluding formula, देवा ब्रह्माण आगच्छतागच्छतागच्छत (come, ye divine Brahma priests, come, come!) has to follow immediately upon सुत्या॒।

Through this son the Subrahmanyā priest milks<sup>3</sup> (obtains) all desires for the sacrificer. For Vāch grants all desires of him who has this knowledge. They ask, What is the nature of this Subrahmanyā?

The name of the tune (Sāman) according to which it is chanted (or rather recited) is *Brahmasrī*, the metre is called *Sāmpat*, the Rishi is *Aditya*, and Indra is the deity.

At the so-called Agnihṛt sacrifices, which open the Chaturdaśārātra Sattras (sacrificial sessions lasting for a fortnight), (Asv. S'r. S. 11, 2) the Subrahmanyā calls Agni instead of Indra (Lātyāy. 1, 4) according to Gautama, by the following formula:

अग्ने आगच्छ रोहिताभ्यै वृहद्भाग्ने धमकेते जातवेदो विच्छ  
आंगिरस ब्राह्मणांगिरस मृदाण i. e. "Come, O Agni, with (thy  
two red ones (horses), thou brightly shining, thou blazing in smoke  
Jätavedäs, thou wise! Aṅgiras! Brāhmaṇa, (come) called," &c.  
In the concluding formula देवा ब्रह्म०, अग्न० fires, is used instead of  
देवा According to Dhānanjaya the Subrahmanyā formula for Agni  
runs as follows: अग्ने आगच्छ रोहितव आगच्छ भरद्वाजस्याज मरम  
मृदनो वारावस्तुन्दन्त्रपते जारांगिरस. (the remainder as above) । ।

"Come, Agni! master of the red horses, goat of Bharadvāja, son of power, thou who ascendest (the female); lover of Ushas," &c. The latter formula is just like that one addressed to Indra. Agni, as well as Indra, are in both these formulas, which must be very ancient invoked as family deities, the first pre-eminently worshipped by the Aṅgirasa, the latter by the Kusikas. Both gods are here called "Brāhmaṇas." In later books Indra appears as a Kshatriya, as a model of a king.

On the so-called Agnīstomiya day of all sacrifices (in the Agniśtoma it is the fourth and precedes the Soma day), on which the animal for Agni and Soma is slain and sacrificed, an extension of the Subrahmanyā formula takes place. The Subrahmanyā preface has on this day to announce to the gods, that such and such a (the name of the sacrificer must be mentioned), the son of such a such one, the grandson of such and such one, offers, as a Dikṣita (as initiated into the sacrificial rites) a sacrifice. (दीक्षितोऽयम्)  
The term 'Dikṣita' forms then henceforth part of the name of the sacrificer, and his descendants down to the seventh degree. In the part of India there are many Brāhmaṇas distinguished by this honorific epithet, which always indicates that either the bearer of it or his immediate ancestors have performed a Soma sacrifice, and have thereby proclaimed *dikṣita* by the Subrahmanyā in all due form.

\* *Duke* must be a 3rd person singular, as Sūy explains it.

One should answer, She is Vâch. For Vâch is Brahma, and Subrahma (good Brahma).

They ask, Why does one call him (the Subrahmanyâ priest) who is a male, a female ? (They answer) Subrahmanyâ represents Vâch (which is in the feminine gender).

They further ask, When all the other priests are to perform their respective duties within the Vedi, and the Subrahmanyâ outside the Vedi, how is it that the duty of the Subrahmanyâ (in this particular case) becomes performed inside the Vedi ? One should answer, The Vedi has an outlet where things (which are no more required) are thrown ; if the Subrahmanyâ priest calls (the Subrahmanyâ) when standing in this outlet, then, in this way, (his duty is performed within the bounds of the Vedi). They ask, Why does he, standing in the outlet, repeat the Subrahmanyâ ? (On this they tell the following story.)

The Rishis held once a sacrificial session. They said to the most aged man among them, " Call the Subrahmanyâ. Thou shalt call the gods standing among us (on account of thy age), as it were, nearest to them." In consequence of this the gods make him (the Subrahmanyâ) very aged. In this way he pleases the whole Vedi.

They ask, Why do they present to him (the Subrahmanyâ) a bull as a reward for his services ? (The answer is) The bull is a male (*urishâ*), the Subrahmanyâ is a female, both making thus a couple. (This is done) for producing offspring from this pair.

The Agnîdhra repeats the Yâjyâ mantra for the Pâtnivata Graha (a Soma vessel), with a low voice. For the Pâtnivata is the semen virile, and the effusion of the semen virile passing on without noise, as it were, he does not make the Anuvashatkâra. For

the Anuvashatâra is a stop. Thinking, I will not stop the effusion of the semen, he does not make the Anuvashatkâra, for the semen which is not disturbed in its effusion, bears fruit. Sitting near the Neshtar, he then eats, for the Neshtar is in the room of women, Agni (Agnîdhra) pours semen in women, to produce children. He who has this knowledge provides through Agni his females with semen, and is blessed with children and cattle.

The Subrahmanyâ ends after the distribution of the Dakshinâ,<sup>5</sup> for she is Vâch. The Dakshinâ is food; thus they place finally the sacrifice in food, which is Speech.

## SECOND CHAPTER.

(*On the Shastras of the minor Hotri-priests at the Sattras.*)

### 4.

(*On the Shastras of minor Hotri-priests at the morning and evening libations*)

The Devas spread the sacrifice. When doing so, the Asuras approached them, thinking, let us obstruct their sacrifice. They attacked them from the right side, thinking this to be the weak point. The Devas awoke, and posted two of their number, Mitra and Varuna on the right side. Through the assistance of these two, the Devas drove the Asuras and Rakshas away from the morning libation. And thus the sacrificers drive them away (if they have the Maitrâvaruna Shastra repeated); thence the Maitrâvaruna priest repeats the Maitrâvaruna Shastra

<sup>4</sup> He represents Agni.

<sup>5</sup> The Dakshinâ is distributed at the midday libation.

the morning libation. The Asuras, defeated on the right side, attacked the centre of the sacrifice. The Devas awoke, posted then Indra, and defeated through assistance the enemies. Therefore the Brâhma-chânsi repeats at the morning libation the Indra-shastra.

The Asuras, thus defeated, attacked the sacrifice from the northern side. The Devas posted on this side Indrâgnî, and defeated thus the Asuras. Therefore the Achhâvâka repeats the Aindrâgna Shastra at the morning libation. For by means of Indrâgni the Devas drove the Asuras and Rakshas away from the northern side.

The Asuras, defeated on the northern side, marched arrayed in battle lines towards the eastern part. The Devas awoke and posted Agni eastwards at the morning libation. Through Agni the Devas drove the Asuras and Rakshas away from the eastern front. In the same way the sacrificers drive away from the eastern front the Asuras and Rakshas. Thence the morning libation is Agni's. He who has such a knowledge destroys the evil consequences of his sin.

The Asuras when defeated eastwards, went westwards. The Devas awoke and posted the Vis've Devâh themselves (westwards) at the third libation, who thus drove the Asuras and Rakshas away from the western direction at the third libation. Likewise the sacrificers drive through the Vis've Devâh themselves at the third libation the Asuras and Rakshas away. Thence the evening libation belongs to the Vis've Devâh. He who has such a knowledge destroys the consequences of his sin.

In this manner the Devas drove the Asuras out of the whole sacrifice. Thence the Devas became masters of the Asuras. He who has this knowledge becomes therefore through himself (alone) master of his adversary and enemy, and destroys the con-

sequences of his sin. The Devas drove away the Asuras and destroyed the consequences of sin by means of the sacrifice arranged in such a way, and conquered the heaven-world. He who has this knowledge, and he who, knowing this, prepares (these) libations required in the said manner, drives away his enemy and hater, destroys the consequences of his guilt, and gains the heaven-world.

## 5.

(*The Stotriya of the following day is made the Anurúpa of the preceding day in the Shastras of the minor Hotri-priests at Soma sacrifices lasting for several days.*)

They use at the morning libation the Stotriya (triplet) (of the following day) as Anurúpas<sup>1</sup> (of the preceding day). They make in this way the following day the Anurúpa (corresponding to the preceding day). Thus they commence the performance of the preceding day with a view to that of the following. But this is not done at the midday libation; for the Prishthas<sup>2</sup> (used then) are happiness (they are independent); they have at this (the midday libation) not that position (which the verses have at the morning libation) that they could use the Stotriya (of the following day) as Anurúpa (of the preceding day). Likewise they do not use at the third libation, the Stotriya (of the following day) as Anurúpa (of the preceding day).

<sup>1</sup> See on the meaning of the terms *stotriya* and *anurúpa*, note 4 on page 199. The first contains always those verses which the Sāmans sing, the latter follows its form, and is a kind of supplemental name.

<sup>2</sup> The Sāmans of the midday libation are called Prishthas; and the Stotriyas and Anurúpas which accompany them, go by the same name.

## 6.

(*The opening verses of the Shastras of the minor Hotri-priests at the Aharganya Soma sacrifice, i. e. such ones as last for a series of days.*)

Now follow the opening verses (of these Shastras after the Stotriyas have been repeated). *Rijunīti no Varuna* (1, 90, 1) is that of the Maitrāvaruna Shastra; for in its second pāda is said, "Mitra, the wise, may lead!" for the Maitrāvaruna is the leader of the Hotri-priests. Therefore is this the leading verse.

By *Indram ro vis'vatas pari* (1, 7, 10) commences he Brāhmaṇāchhañsi; for by the words "we call in (Indra) to the people" they call Indra every day. When the Brāhmaṇāchhañsi, with this knowledge, recites this verse every day, then no other sacrificer, notwithstanding he (Indra) might be called by different parties (at the same time), might get Indra away.

*Yat soma ā sute nara* (7, 94, 10) is the verse of Achhāvāka. By its words "they called hither Indrāgnî," they call Indrāgnî every day. When the achhāvāka is doing this every day, no other one wrest (from them) Indrāgnî. These verses (*rījuts*, &c.) are the boats which lead to the shores of a heavenly world. By their means the sacrificers cross (the sea) and reach the heavenly world.

## 7

(*The concluding verses of the same Shastras at the Aharganya Soma sacrifices.*)

Now follow the concluding verses of these Shastras: *syaima dera varuna* (7, 66, 9) is that of the Mitrāvaruna Shastra. For by its words, "we consume food (*isham*) and light (*svar*)," they get

hold of both worlds; for "food" is this world, and "light" is that world.

By the triplet *vyantariiksham atirad* (8, 14, 7-9), which has the characteristic *vi*, i. e. asunder, the Brâhmañâchhañsi opens the gates of the heavenly world. The words, "Indra, inebriated by Soma, cleft the hole and made appear the lights" (8, 14, 7), refer to the passionate desire of those who are initiated into the sacrificial art (for heaven); thence it is called the *Balavatî* verse.<sup>3</sup> The words, "He drove out the cows, and revealed them which were hidden, to the Añgiras, and flung away Bala" contain the expression of a gift to them (the Añgiras). By the words, "*indrena rochanâ divi* (verse 9) the heaven-world is alluded to. By the words, "The fixed lights (stars) of heaven have been fastened by Indra, the fixed ones he does not fling away," the sacrificers approach every day heaven and walk there.

*Aham sarasvatîrator* (8, 38, 10), is the verse of the Achhâvâka. For Sarasvatî is the voice; (the dual is used) for this day belongs to the "two who have the voice." (As to who they are is expressed by the words) "I choose the tone of Indragñî. For the voice is the beloved residence of Indragñî. Through this residence one makes both successful. Who has this knowledge will be successful in his own residence (his own way).

### 8.

(*On the Akâna and Aikâhika concluding verses of the Shastras of the minor Hotri-priests.*)

The concluding verses of the Hotri-priests (Maitrâvaruna, Brâhmañâchhañsi, and Achhâvâka) are,

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<sup>3</sup> There is the word *vala* hole, in it, which may be regarded as proper name of an Asura also.

the morning and midday libations, of two kinds, viz. *āhūa* (which are proper for Soma sacrifices which last for several days successively) and *aihāhiha* (which are proper for Soma sacrifices which last for one day only). The Maitrāvaraṇa uses the aikāhikas, preventing (thus) the sacrificer from falling out of this world. The Achhāvāka uses the āhīnas for making (the sacrificer obtain heaven). The Brāhmaṇāchhañsi uses both; for thus he holds both worlds (with his hands) and walks in them. In this way he (the Brāhmaṇāchhañsi) walks holding both, the Maitrāvaraṇa and the Achhāvāka, the Ahīna and Ekāha, and (farther) the sacrificial session lasting all the year round (such as the Gavām ayanam) and the Agnīshṭoma (the model of all Aikāhikas).

The Hotri-priests require at the third libation Ekāhas only for concluding. For the Ekāha is the footing, and thus they place the sacrifice at the end on a footing.<sup>4</sup>

At the morning libation he must read the Yājyā verses without stopping (*anarāṇam*). The Hotar shall not recite one or two additional verses (*atisāṁśanam*) for the Stoma. It is just the same case as if one who asks for food and drink must be speedily supplied. Thinking, I will quickly supply the gods their food, he speedily gets a footing in this world. He should make the Shastram at the two latter libations with an unlimited number of verses; for the heaven-world is unlimited. (This is done) for obtaining the heaven-world. The Hotar may, if he like, recite those verses which the minor Hotri-priests used to repeat on a previous day. Or the Hotri-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). (For the Hotar as well as the Hotri-priests

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<sup>4</sup> For the Ekāha sacrifices are the models of the others.

form parts of one body only.) For the Hotar is the breath, and the Hotri-priests are the limbs. This breath goes equally through the limbs. Thenee the Hotar should, if he like, recite those verses which the minor Hotri-priests used to recite on the previous day. Or the Hotri-priests (may, if they like, repeat those verses) which the Hotar (used to repeat on the previous day). The last verses of the hymns with which the Hotar concludes, are the same with the concluding verses of the minor Hotri-priests at the evening libation. For the Hotar is the soul, and the Hotri-priests are the limbs; the ends of the limbs are equal, therefore the (three) Hotri-priests use at the evening libation, the same concluding verses.

### THIRD CHAPTER.

(*The hymns for lifting the Chamasa (Soma cups). The Prashthita Yájyás of the seven Hotars concluding this ceremony. The two different kinds of Hotars. Explanation of some apparent anomalies in the performances of the minor Hotris. The Jagatí hymns for Indra. The concluding verse of the minor Hotri-priests. On a peculiarity in the Shastras of the Achháráka.*)

#### • 9.

(*The number of verses which the Hotar has to repeat at the time of the Soma cups being lifted at the three libations.*)

When at the morning libation the Soma cups are lifted and filled, he (the Maitrávaruṇa) recites the hymn, *ā trá vahan! u harayah* (1, 16) the seven verses of which contain the words, *vritsan* (male pīta (drunk), *suta* (squeezed), *mad* (drunk), are complete in their form and are addressed to Indra, fo-

the sacrifice is Indra's. He repeats Gáyatris; for Gavatri is the metre of the morning libation. At the morning libation he recites nine verses only, one less (than ten). For the semen is poured into a place made narrow (*nyâua*). At the midday libation he repeats ten verses;<sup>1</sup> for the semen which was poured in a narrow place grows very large, after having reached the centre of the woman's body. At the evening libation he repeats nine<sup>2</sup> verses, one less (than ten); for from a narrow place (represented by the third libation) men are born. If he recites these hymns complete, then he makes the sacrificer bring forth the embryo of his (spiritual body) begotten in the sacrifice, which is the womb of the gods.

Some recite every time only seven verses at the morning, midday and evening libations, asserting that there must be as many Puronuvâkyâs as there are Yâjyâs. Seven (Hotri priests) having their faces turned (towards the fire) recite the Yâjyâs, and pronounce Vaushat! Now they assert that those seven (verses) are the Puronuvakyâs of these (seven hymns); but the Hotar ought not to do so (to recite only seven verses). For in this way they pollute the semen of the sacrificer, and consequently the sacrificer himself.

The Maitrâvaruna carries in this way the sacrifice for the sacrificer is the hymn, by means of ten verses from this world to the airy region; but by means of ten he carries him further on to that (even) world; for the airy region is the oldest; in that world he takes him by means of nine steps up to the celestial world. Those who recite

<sup>1</sup> They are the hymn, *asâvî devam gorichikam* (7, 21).

<sup>2</sup> They are the hymn, *ihopayâta sâvaso* (4, 35).

<sup>3</sup> The hymns mentioned for the morning and evening libations were each nine, that mentioned for the midday libation ten verses.

only seven verses do not wish to raise the sacrificer to heaven. Therefore the hymns are to be recited complete only.<sup>3</sup>

### 10.

(*On the Prasthita Yâjyâs<sup>4</sup> of the Hotars at the morning libation.*)

Some one (a theologian) has asked, When the sacrificer is Indra's, why do only two, the Hotar and Brâhmañâchhaînsi, at the morning libation, for the Soma drops which are in readiness, repeat Yâjyâ where Indra's very name is mentioned, the Yâjyâ of the Hotar being *idam te somyam madhu* (8, 54, 8) that of the Brâhmañâchhaînsi, *indra trâ vrishubhan rayam* (3, 40, 1) ?

When the other (priests) repeat verses addressed to different deities, how do they concern India? For the Yâjyâ of the Maitrâvaruna is *mitram rayas harâmake* (1, 23, 4), "we invoke Mitra;" but in its words *varunam somapitaye*, i. e. "we call Varuna to the Soma beverage;" there is an allusion to Indra; for whatever word refers to "drinking," hints at Indra, and pleases him.

The Yâjyâ of the Potar is, *Maru to yasya kshaya* (1, 86, 1); its words *sa sugopâtamo janah*, i. e. "he is the best protector," allude to Indra; for Indra is the *gopâ*, which is a characteristic of Indra. Thus he pleases Indra.

The Yâjyâ of the Neshtar is, *agne patnîr ihâ râ* (1, 22, 9); in its words, *tvashṭâram somapitay*

<sup>4</sup> These Yâjyâs are at each libation seven in number, and repeated successively by the so called 'seven Hotars' (Hotar, Maitravaruna, Brâhmañâchhaînsi, Potar, Neshtar Agnidhira, and Achihâvâka) who the Chamasâ Adhvaryu or cup-bearers, are holding up the cups filled with Soma. As often as one of them has repeated his Yâjyâ, libations from seven cups are thrown at the same time in the fire. The rest to be drunk by them.

there is an allusion to Indra; for Indra is Tvashtar, which is a characteristic of Indra. Thus he pleases him.

The Yâjyâ of the Agnîdhra is, *Uhshânnâya* (8, 43, 1); in its words *Soma prishthâya vedhase*, there is an allusion to Indra; for Indra is Vedhâs (striker, rater) which is a characteristic of Indra. Thus he pleases him.

The verse of the Achhâvâka, which is directly addressed to Indra, is complete, viz.: *prâtaryâvabhir* (8, 38, 7), (for in the last part of it there is the term *Indrâgnî*). Thus all these verses refer to Indra. Though there are different deities mentioned in them) (such as Mitra, Varuna, &c.) the sacrificer does not satisfy other deities (alone). The verses being in the Gâyatrî metre, and this being sacred to Agni, the sacrificer gains, by means of these verses, the favour of three deities, i. e. Indra, the *nânâderatâs* or different deities, and Agni.

## 11.

*The hymn to be repeated over the Soma cups being lifted, and the Prashthita Yâjyâs at the midday libation.)*

At the midday libation, when the Soma cups are being lifted, the Hotar repeats, *Asâri deram gorichikum* (21). This hymn contains the words, *rrishan*, *a, suta, mad*; its verses are complete in form and addressed to Indra. For the sacrifice belongs to Indra. The verses are in the Trishtubh metre; for this metre is appropriate to the midday libation. They say, if the term *mad*, "to be drunk" is only appropriate to the third libation, why do they recite such verses (containing this term) at the midday libation as *Anuvâkyâs* and *Yâjyâs*? The gods get drunk, as it were, at the midday libation, and are consequently at the third libation in a state of

complete drunkenness. Thence he repeats verse containing the term *mad* as Anuvâkyâs and Yâjyâ at the midday libation.

At the midday libation all the priests repeat Yâjyâs addressed to Indra by his very name (for the Soma drops) which are in readiness. Some (the Hotar, Maitrâvaruna, and Brâhmañâchhaînsi) make the Yâjyâs with verses containing (besides the name of Indra) the words, *abhi trid*. So the Hotar repeats, *pibâ somam abhi yam ugra turda* (6, 17, 1) the Maitrâvaruna, *sa im pâhi ya rijishi* (6, 17, 2) and the Brâhmañâchhaînsi, *evâ pâhi j ratnathî* (17, 3).<sup>5</sup>

The Yâjyâ of the Potar is, *arrâig ehi somakam* (1, 104, 9) The Yâjyâ of the Neshtar is, *tatâ somas tvum* (3, 35, 6). The Yâjyâ of the Achhiva is, *indrâya somah pra divo vidânâ* (3, 36, 2). The Yâjyâ of the Agnidhra is, *âpurnô asya kulas svâhâ* (3, 32, 15).

Among these verses there are those containing the words *abhi trid*. For Indra once did not come at the morning libation; but by means of these verses he broke down the barriers and made him master (*abhi triyat*) of the midday libation. That these verses.

## 12.

(*The hymn and the Prasthita Yâjyâs at the noon libation.*)

At the third libation the Hotar repeats at the time when the Soma cups are being lifted, the hymn *ihopayâta sâvâsô napâta* (4, 35, 1). Its verses are complete in form, are addressed to Indra, belong to the Ribhus, contain the words *irishan*.

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<sup>5</sup> These three verses contain forms of the verb *trid* (Lat. <sup>trid</sup> "to injure, to kill," with the preposition *abhi*.

*suta mad.* They ask, Why is the Pavamâna Stotra at the evening libation called Árbhava, though they do not sing Ribhu verses? (The answer is) Prajâpati, the father, when transforming the Ribhus who were mortals, into immortals, gave them a share in the evening libation. Thence they do not sing Ribhu verses, but they call the Pavamâna Stotra Arbhava.

One (great Rishi) asked about the application of metres, viz. for what reason does he use the Trishtubh metre at the third libation, whilst the appropriate metre for this libation is Jagatî, as well as the Gâyatrî that for the morning, and the Trishtubh for the midday libation? One ought to say (in reply), At the first libation the Soma juice is done; but if they use a sparkling (*s'ukriyam*) metre as the Trishtubh, the juice of which is not done, then they provide the (third) libation with juice (liquor). Then he makes Indra participate in this libation also. One says, Why, since the third libation belongs to Indra and the Ribhus, and the Hotar alone makes the Yâjyâs for the Soma which are in readiness (*prasthita*) with an Indra-Ribhu verse, at the third libation, do the other Hotri-priests use verses addressed to various other deities for their Yâjyâs? In the Yâjyâ of the Hotar, *ribhubhir vajadbhîh samukshitam* (not in the Rigveda) the Ribhus are mentioned, but in the Yâjyâs of the other priests they are only hinted at.

The Maitrâvaruna repeats, *indravaruna sutapâv am sutam* (6, 68, 10); in the words, *yuro ratho thraram deravîtay*, there is a plurality (in the words *deravîtaye*=*derhnam vitaye*, i. e. for the enjoyment of the gods) which is a characteristic of the Ribhus.

The Brâhmañâchhañsi repeats the verse, *indra-pha somam pibatam* (4, 50, 10); in its words, *pantu indavah*, i. e. "may the drops come," a

plurality is expressed, which is a characteristic of the Ribhus.

The Yâjyâ of the Potar is, *á vo vahantu sap-tayo* (1, 85, 6); in its words, *raghu-patvânah prajigâta bâhu-hir*, there is a plurality (these three words are in the plural) expressed, which is the characteristic of the Ribhus.

The Yâjyâ of the Neshtar is, *ameva nah suharâ* (2, 36, 3), in it the word *gantana* "go ye!" expresses a plurality.

The Yâjyâ of the Achhâvâka is, *indrâvishnû pibatañ madhvo* (6, 69, 7); its words, *á vâm aindhâmî madirâni* expresses a plurality.

The Yâjyâ of the Agnîdhra is, *imañ stomam arhate* (1, 94, 1); in its words *ratham iva sañmahemâ* (this is first person plural) there is a plurality expressed.

In this way all these verses become Aindra-Arbhavah. By repeating verses being (apparently) addressed to various deities, he pleases other deities (also), save Indra and the Ribhus. They are the conquerors of the *jayat*, i. e. world; therefore the Jagatî metre is required for the evening libation, to make it successful.

### 13.

(On the relationship of those Ho'ars who have to repeat a Shastra to those who have none. How the Shastras of the minor Hotri-priests are supplied at the evening libation.)

Some one asks, Some of the duties of the Hotri priests being performed without Shastra,<sup>6</sup> some with Shastra, how are then all these ceremonies (as

<sup>6</sup> Besides the Hotar only the Maitrâvaruna, Brâhmañâchârañ and Achhâvâka repeat Shastras; the others, such as the Potar, &c do not do it. But the former repeat them at the Agnishtoma, and at the morning and midday libations.

should be) provided with their respective Shastras, and consequently equal and complete? (The answer is) They call the performance (*i. e.* the repetition of Yâjyâs) of those (Hotris) who like the Potar, Neshtar, and Agnîdhra, have no Shastra (to repeat) *Hotrâ* (also), on account of their reciting their (respective) verses along with (the other Hotri-priests, such as the Hotar, Maitrâvaruña, &c. who repeat proper Shastras). In this way they are equal. But in the fact that some Hotri-priests perform their duties with Shastras, others without Shastras, lies their inequality. Thus (both kinds of Hotri performances) become provided with Shastras, equalised and successful (for the Yâjyâs of all seven Hotri-priests are repeated one after the other).

Now the Hotri-priests (Maitrâvaruña, Brâhmañchhañsi, Achhâvâka) repeat Shastras at the morning and midday libations only, in what way is this duty performed at the third libation? One ought to answer, In this way, that they (these three priests just mentioned) repeat at the midday libation two hymns each. Some one may ask, In what way do the Hotri-priests (who properly speaking repeat one Shastra only) repeat two Shastras, as many as the (chief) Hotar<sup>7</sup> does? One ought to answer, Their Yâjyâs are addressed to two deities.

<sup>7</sup> The Hotar repeats at the morning libation the Ajya and Pra-uga Shastra, at the midday libation the Marutvatiya and Nishkevalya Shastra, and at the third libation the Vais'vadeva and Agnimâruta Shastra.

## 14.

(How the Shastras of the Agnidhra, Potar, and Neshtar are supplied. On the two Praishas to the Potar and Neshtar. On the additional verse of the Achháráka. How the Praisha formula, hotá yakshat, is applicable to the Potar, Neshtar, and Agnidhra. The Praisha for the chanters. The Praisha for the Achháráka. On the inequality of the deities of the Shastras and Stotriyas of the evening libation.)

Some one asks further, If there are the performances of three Hotri-priests only provided with a Shastra, how are these Shastras supplied for the performances of the others (the three remaining Hotri-priests)? (The answer is) The Ajyam is the Shastra for the Yâjyâ repeated by the Agnidhra; the Marutvatiya that one for the Potar's Yâjyâ ; the Vais'vadevam that one for the Neshtar's. These Yâjyâs have the characteristic sign of the respective Shastra.<sup>7</sup>

Some one asks further, If the other Hotri-priests are requested only once (to repeat their Shastras), why are the Potar and Neshtar requested twice?

(Regarding this the following story is reported) At the time when the Gâyatrî having assumed the shape of an eagle, abstracted the Soma (from heaven) Indra (out of anger) cut off from these (three) Hotri-priests (Agnidhra, Potar, and Neshtar) their Shastras, and transferred them to the Hotar, saying " Do not call me, you are quite ignorant of it." The gods said, " Let us give more strength to the performances of these two Hotri-priests (Potar and Neshtar) through Speech (by requesting them ono

<sup>7</sup> The Agnidhra addresses the Yâjyâ to Agni, to whom the Ajyam Shastra belongs; the Potar to the Marutas, to whom the Marutvatiya Shastra belongs, and the Neshtar to the Vis'vadevas, to whom the Vais'vadeva Shastra belongs.

more than the others). Thence come the two requests (for Neshtar and Potar) The performance of the Agnidhra was strengthened by one additional verse to his Yâjyâ ; therefore his Yâjyâs are supernumerary by one verse.

Some one asks, When the Maitrâvaruna calls upon the Hotar by the words, " may the Hotar repeat the Yâjyâ ! may the Hotar repeat the Yâjyâ !" why does he call upon those who are no Hotars, but only the repeaters of Hotri verses, by the same words, "may the Hotar repeat the Yâjyâ?" (The answer is) The Hotar is life, and all the (other) sacrificial priests are life also. The meaning (of the formula " may the Hotar repeat his Yâjyâ," is) " may the life repeat the Yâjyâ, may the life repeat the Yâjyâ ! "

If some one asks further, Are there requests for the Udgâtri priests (to chant) ? One should answer, yes, there are.' For if all (the priests) are ordered to do their respective duties, then the Maitrâvaruna, after having muttered with a low voice (a mantra), says, "praise ye!"<sup>8</sup> These are the summons for the Udgâtri priests.

Some one asks, Has the Achhâvâka any presence (to the other priests) ?<sup>9</sup> The answer is, Yes, he has; for the Adhvaryu says to him, " Achhâvâka, speak what you have to speak (and no more)!"

Some one asks, Why are at the evening libation the Stotriya and Anurûpa verses addressed to Agni, whilst the Maitrâvaruna at that time repeats an dra-Varuna Shastra ? (The answer is) The Devas turned the Ásuras out of the Shastras by means of Agni as their mouth. Therefore the Stotriya and Anurûpa are addressed to Agni.

<sup>8</sup>See note to 5, 34.

That is, is there anything exceptional to be seen in the performance of his duties ? This refers to the peculiar praisha given to him, which is mentioned in the context. See also Ásv. S'r. S. 5,7.

Some one asks, Why are both the Stotriya and Anurûpa of the singers devoted to Indra at the evening libation, whilst the Shastram repeated by the Brâhmañâchhañsi is addressed to Indra and Brihaspati, and that of the Achhâvâka to Indra and Vishnu ? (The answer is) Indra turned the Asuras out from the Shastras (of which they had got hold) and defeated them. He said to the Devas, " Which (from among you) follows me ?" They said, " I, I,<sup>16</sup> (we will follow)," and thus the Devas followed. But on account of Indra having first defeated (the Asuras) the Stotriya and Anurûpa of the singers (they precede the Shastram) are addressed to Indra. And on account of the other deities having said, " I, I, (will follow)" and (actually) followed, both the Brâhmañâchhañsi and Achhâvâka repeat hymns addressed to several deities.

### 15.

(*On the Jagati hymns addressed to Indra at the evening libation. On the hymn of the Achhâvâka. The concluding verses of the Maitrâvaruña, Brâhmañâchhañsi, and Achhâvâka. The last four syllabits of the last Shastra of the Soma day to be repeated twice.*)

Some one asks further, For what reason do they repeat at the commencement of the evening libation hymns addressed to Indra, and composed in the Jagati metre, whereas the evening libation belongs to the Vis'vedevas ? (The answer is) Having got hold of Indra (ârabhya having commenced with him) by means of these (hymns), they proceed to act, being sure of success). The Jagati metre is used because the evening libation belongs to the Jagati, implying a desire for this world (*jagat*); and any me-

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<sup>16</sup> Vishnu and Brihaspati.

which is used after (this commencement) becomes related to the Jagatî (*jagat*), if, at the beginning of the evening libation, hymns in the Jagatî metre are repeated which are addressed to Indra.

At the end (of the Shastra) the Achhâvâka repeats a hymn in the Trishtubh metre, *sam vâm harmanâ* (6, 69). The word *harma* (ceremony) alludes only to the praise of drinking (the Soma).<sup>11</sup> In the words *sam ishâ*, the word *ishâ* means food; it (serves) for obtaining food (by means of this mantra). (By the words of the last pâda) "both (Indra and Vishnu) carry us through on safe paths," he pronounces every day<sup>12</sup> something relating to welfare.

Some one asks, Why do they conclude the evening libation by Trishṭubhs, if properly the Jagatî metre should be used at it? Trishṭubh is strength; (by repeating at the end Trishṭubhs) the priests (who are at the Sattras the sacrificers themselves) get finally possessed of strength.

The concluding verse of the Maitrâvaraṇa is, *iyam Inaram Varuṇam* (7, 84, 5). That of the Brâhmaṇâchhañsi is, *Brihaspatir na paripâtu* (10, 42, 11). That of the Achhâvâka is, *ubhâ jigyathur* (6, 69, 8). For "both (Indra and Vishnu) had been victorious (*jigyathuh*), i. e. they had not sustained any defeat, neither of them was defeated."<sup>13</sup>

<sup>11</sup> The word alluded to is, *panâyya*, which is traced to a root *pan* = *pon* to praise; but it hardly can mean "praising" in general. It refers, as Niyaya justly remarks, to the "drinking of the Soma juice." In the fifth verse of the hymn in question, we have the word *panayâya*, which is the same as *panâyya*, where the words *indravishnû tat panayâyyam vâm* evidently mean, "this is your praise for having drunk the Soma."

<sup>12</sup> The hymn is to be repeated every day on the Soma sacrifices which last for several days.

<sup>13</sup> This is a paraphrase by the author of the Brâhmaṇam of the first half of the verse 6, 69, 8 (*ubhâ jigyathur*). It differs little from

In the words *indras'cha Vishṇo yad apaspridhethā*<sup>14</sup> (there is hinted) that Indra and Vishṇu fought with the Asuras. After they had defeated them, they said to them, "Let us divide!" The Asuras accepted the offer. Indra then said, "All through which Vishṇu makes his three steps is ours, the other part is yours." Then Indra stepped through these (three worlds), then over the Vedas, and (lastly) over Vāch.

They ask, What is meant by the "sahasram,"<sup>15</sup> a thousand? One should say in reply, These worlds, the Vedas, and Vāch. The Achhāvāka repeats twice the (last) word *airayethām*, i. e. "you both (Indra and Vishṇu) strode," at the Ukthya sacrifice; for the part (repeated) by the Achhāvāka, is the last in it; whereas at the Agnīṣṭoma and Atirātra the Hotat (repeats twice the four last syllables of his Shastrā); for (the part recited by him) is in these

the original, and retains most of the terms of the verse without giving any substitute for them. This shows, that in my verses and turns of speech in the mantras were perfectly intelligible to the author of the Brāhmaṇas. The only difference of the paraphrase from the original is the substitution of *tayoh* for *enoh*, which is an uncommon dual form (gen.) of a demonstrative form; one ought to expect *enayh*

<sup>14</sup> This is the second half of the last verse of G, 69, 8, which concludes the hymn repeated by the Achhāvāka. The author of the Brāhmaṇam explains it also by reporting a story to which he thinks the contents of this latter half allude. However he does not quite overlook the meaning of several terms; *apaspridhetām* he explains by *yuyudhāte*, "they two have fought," and *vyaairayethām* by *vichakrame*, "he stepped through." The meaning of these words is certainly correct; but the grammatical structure is misunderstood by our author; *airayethām* is taken by him as a singular, though it is a dual, for it refers to both Indra and Vishṇu, and not to Vishṇu alone.

<sup>15</sup> In the last pada of the last verse *ubhdā jigyathur*. There the words *tedhā raharam ri tad airayethām* mean "ye both strode thou through this thousand." The "thousand" refers to the booty they made in the battle, or perhaps to the "thousand cows" given as reward at great sacrifices.

sacrifices, the last. At the Sholas'î there it is questionable whether or not (the last four syllables) are to be repeated twice. They say, He ought to repeat them twice, for why should he repeat them twice on the other days, and not on this one? therefore he should repeat them twice (also at the holâsî).

### 16.

*Why the Achhâvâka at the end of his Shilpa-Shastra does not recite verses addressed to Narâs'âmsa.)*

Some one further asks, Why does the Achhâvâka at the end, in his Shilpas, recite verses not addressed to Narâs'âmsa at the third libation, although this libation belongs to Narâs'âmsa ? The Narâs'âmsa art represents the change (of the semen into the human form); for the semen becomes by and by somewhat changed; that which then has undergone the change becomes the *prajâtam* (the proper form).<sup>16</sup> Or the Narâs'âmsam is a soft and loose metie, as it were; and the Achhâvâka is the last reciter; therefore (it cannot be used), for (the priests think) we must put the end in a firm place for obtaining stability. Therefore the Achhâvâka does not speak at the end, in his Shilpas, verses referring to Narâs'âmsa.<sup>17</sup>

<sup>16</sup> Siv. says, " For seven nights after the coition the semen has the form of a bubble, a fortnight after it is changed into a ball, which, if the change has been completed, assumes the proper (human or animal) form." The Narâs'âmsam is the state of transition for the semen from the bubble into the ball form. Therefore in order not to disturb and stop the course of this change, no verses, referring to the imperfect state, can be repeated.

<sup>17</sup> See on them G, 32.

## FOURTH CHAPTER.

(*The Saṁpāta hymns. The Vālakhilyas. The Dūrohaṇam.*)

## 17.

(See 6, 5.)

When they make at Soma sacrifices, which require several days for their performance (*ahinas*) in order to make them continuous, at the morning libation the singing verse (*Stotriya*) of the following day the *Anurúpa* of the preceding day, it is just the same as with the performance of a Soma sacrifice which lasts for one day only (*eháha*). For just as the (three) libations of the one day's Soma sacrifice are connected with each other, in the same way are the days of a Soma sacrifice which lasts for several days connected with one another. The reason that they make at the morning libation the singing verse (*Stotriya*) of the following day, the *Anurúpa* of the preceding day, is to make the days during which the sacrifice lasts one continuous series. Thus they make the days of the *Ahīna* sacrifices one continuous whole.

The Gods and Rishis considered. Let us make the sacrifice continuous by equalising (its several days). They then saw this equality (of the several parts) of the sacrifice, viz. the same *Pragâthas*, the same *Pratipads* (beginning triplets), the same hymn. For Indra walks in the sacrifice on the first as well as on the following day, just as one who has occupied a house. (The Soma days are thus equalised) in order to have (always) Indra (present).

## 18.

(*On the Saṁpāta hymns. The counter-Saṁpāta hymns. On a peculiarity in the use of the hymns of the Achhâvâka.*)

Vis'vâmitra saw for the first time (the so-called

Sāmpāta hymns ; but Vāmadeva made those seen by Visvāmitra known to the public (asrījata). These are the following : evā trām indra (4, 19) ; yunna indro (4, 22) ; kathā mahām avridhat (4, 23). He went at once after them (*samapūtata*) and taught them his disciples.<sup>1</sup> Thence they are called *Sāmpātas*.

Visvāmitra then looked after them, saying, "The Sāmpāta hymns which I saw, have been made public<sup>2</sup> by Vāmadeva ; I will counteract these Sāmpātas by the publication of other hymns which are like them. Thus he made known as counterparts the following hymns : *sadyō hā jāto vrishat̄ haḥ* (3, 18) ; *indraḥ pūrbhiḥ ātirad* (3, 34) ; *imām ū shu  
rabhritim* (3, 36) ; *ichhanti trā somyāsaḥ sakhyāḥ* (3, 30) ; *sāśad vahnir duhitur* (3, 31) ; *abhi tashṭeva  
duhayō manishām* (3, 38) ; (Other Sāmpāta hymns are), the hymn of Bharadvāja, *ya eha id dhavyas* (6, 22) ; those of Vasishtha, *yas tigmas'riṁgo vrishabha na bhīma* (7, 19), *ud u brahmāny airata* (7, 23) ; and that of Nodhás, *asmā id u pratavase* (1, 61).

These Hotri-priests (Maitrāvaraṇa, Brāhmaṇābhāṣī, and Achhāvāka) after having recited at the morning libation of the six days' sacrifice the Stotriya verses, repeat at the midday libation the hymns for the several days' sacrifices (*ahīna*). These hymns are, *ā satyo yātu maghavan* (4, 16) ; for the Maitrāvaraṇa (by whom it is to be repeated) is endowed with *satya*, i. e. truth. The Brāhmaṇābhāṣī repeats, *asma id u pratavase* (1, 61) ; for in this hymn there occur the words *indrāya brahmāṇi  
vatamā* (in the fourth pada of the first verse), and *ndra brahmāṇi Gotamāso akrann* (verse 16), i. e. the Gotamas have made the prayers, Indra ! in which the word "*brahma*" is mentioned. The Achhāvāka

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This is the meaning of the expression *samapūtata*.  
The term is *śrij*, to emit.

repeats *s'āsad vahnir* (3, 31), in which the words *janayanta vahnim* (verse 2) occur; for he is the *Vahni* (guide).

Some one asks, Why does the Achhâvâka repeat in both kinds of days<sup>3</sup> (of the Gavâm ayanam sacrifice) this Vahni hymn in those days which stand by themselves (*parâñchi*) as well as those which form regular periods (of six days) one following the other (*abhyârarti*)? The answer is, the Bahvîrîcha (Rigveda) priest (*i. e.* one of the Hotris) is endowed with power, and the Vahni hymn leads (*rahati*); for the *Vahni* (guide horse) draws the beams to which he is yoked. Therefore the Achhâvâka repeats the Vahni hymns in both classes of days.

These Ahîna<sup>4</sup> hymns are required during the five days (in the Gavâm ayanam), viz. on the Chatur-vîms'a, Abhijit, Vishuvat, Vis'vajit, and Mahâvrata days; for these (five) days (though the performance of each lasts for one day only) are *ahînas*, for nothing is left out (*na kiyate*)<sup>5</sup> in them; they (further) "stand aloof" and do not re-occur in the other turn (as is the case with the Shañahas). Thence the Hotri-priest repeat on these (five) days the Ahîna Sûktas. When they repeat them, then they think, "may we obtain the heaven-worlds undiminished, in their full form and integrity." When they repeat them, they call hither Indra by them, just as one calls a bullock to a cow. They repeat them for making uninterrupted the series of sacrificial days. Thus they make them uninterrupted.

<sup>3</sup> This refers to two classes of days of which a great part consists, *i. e.* single days, which only once occur in the course of session, and regular periods of the same length which follow another. See page 279.

<sup>4</sup> The Sañpâtas which are mentioned here are meant.

<sup>5</sup> They are here called *ahînas* from a purely etymological reason. Strictly speaking, they are *aikâhikas*.

## 19.

(*On what days, in what order, and by whom the Sañpâta hymns are to be repeated. The Aravana hymns.*)

Thereupon the Maitrâvaraṇa repeats on every day (of the Shaṭaha, but not on those five days mentioned) one of the three Sañpâtas, inverting their order<sup>6</sup> (in the second three days' performance of the Shaṭaha). On the first day he repeats *evâ trâm indra*; on the second, *yauna indro j'jushe*; and on the third, *kathâ mahâm ar̄vidhat*.

The Brâhmaṇâchhaîsi repeats three Sañpâta hymns, every day one, inverting their order (in the second three days' performance), viz. *pûrbhid átirad* on the first day; *eha id dharyas* on the second; and *vas tigmas'rimgo*, on the third day.

In the same manner the Achhâvâka repeats three Sañpâtas, every day one, viz. *imâm û shu prabhritim* on the first day, *ichhanti tî â somyâsah* on the second day, and *sâsâd rohnir* on the third day.

These three (for there are every day three to be repeated) and nine (nine is the number of all taken together) hymns, to be recited day after day, make twelve in all. For the year consists of twelve months, Prajâpati is the year, the sacrifice is Prajâpati. They obtained thus this sacrifice, which is Prajâpati, who is the year, and they place thus every day's performance in the sacrifice, in Prajâpati, and in the year.

Between these hymns they ought to insert the Virâj verses by Vimada, to be recited without Nyûñkha on the fourth, the Pañkti verses on the fifth, and the Paruchhepa verses on the sixth day. Then on the

<sup>6</sup> This is the real meaning of the term *riparayâram*. In the second yâha of the Shaṭaha, the hymn which was the first in the first yâha is made the last, and the last the first.

days when the Mahâstomas are required (the Chāḍomâ days) the Maitrâvaruna inserts, *ko adya maro derakâma* (4, 25, 1), the Brâhmaṇâchhañsi, *râgo vâyo nyadhâyi* (10, 29, 1), and the Achhâvâka, *a abg arvâ̄ng upa* (3, 43, 1). These are the Avapâni hymns (intercalary hymns), by means of which the Gods and Rishis conquered the heavenly world, and by means of which the sacrificers conquer heaven (also).

## 29.

(*On the hymns repeated by the Maitrâvaruna, &c., which precede the Saṅgpâdas.*)

Before the (Ahina) hymns are repeated, the Maitrâvaruna repeats every day, *sadyo ha pâta vrishabhaḥ* (3, 48). This hymn leads to heaven ; for by means of this hymn the Gods conquered the heavenly world, and the Rishis did the same ; by means of it the sacrificers also conquer the heavenly world. This is a Visvâmitra hymn, for Visvâmitra (all-friend) was the friend of all ; therefore all will be friendly towards him who has this knowledge, if the Maitrâvaruna knows this repeats (this hymn) every day before the Ahina Sûktas. This hymn (*sadyo ha*) contains the word “bull,” and is therefore a *paśumai* (having cattle), serving for obtaining cattle. It consists of five verses ; five-hood comprises five feet, and five-hood is food, for obtaining (which this hymn is useful). The Brâhmaṇâchhañsi repeats every day the Brahma hymn, which is complete, *ad u brahmaṇy aurâ* (7, 23).

This hymn leads to heaven ; by means of it the Gods conquered the heavenly world, and the Rishis did the same ; by means of it the sacrificers conquered the heavenly world. It is a Vasishtha hymn ; by means of it Vasishtha obtained Indra’s favour, and conquered the highest world. He who has such a

knowledge obtains Indra's favour, and conquers the highest world. It consists of six verses; for there are six seasons; in order to gain the seasons (*ritus*), he repeats it after the Sañpātas. For the sacrificers have thus a firm footing in this world, in order to reach the heavenly world (after death).

The Achhīvāka repeats every day, *abhi tashteva aitiyāt* (3, 38). This hymn contains the characteristic *abhi* (towards) in order to establish a connection with the other world. Its words “*abhi priyātī vāris'at prāyātī*,” mean that the other days (those in the other world) are lovely, and that they are securing them (securing them). Beyond (*para*) this world is the heaven-world, to which he thus alludes.

When repeating the words, *kavīr ichhāmī vadeśe sumedhā*, i. e. “I wish to see the wise prophets,” he means by *kavis* the departed Rishis. This hymn (*abhi tashteva*) is a Vis'vāmitra hymn, for Vis'vāmitra was friend to all; every one will be friendly to him who has this knowledge.

He repeats this hymn which belongs to Prajāpati, though his name is not expressly mentioned (*anirukta*, only hinted at) in it. For Prajāpati cannot be expressed in words. (This is done) in order to obtain (communion with) him. In this hymn the name “Indra” is once mentioned;<sup>7</sup> but this is only for the purpose of preserving the Indra form of the sacrifice (to Indra chiefly belongs the sacrifice). It consists of ten verses. For the Virāj consists of ten syllables, and the Virāj is food; it serves for obtaining food. As regards the number ten (of these) beings, it is to be remarked that there are ten vital airs. The sacrificers thus obtain the vital airs, and connect them with one another. The Achhā-

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<sup>7</sup> In the last verse (3, 33, 10); but several times alluded to by the name “*vishabha*,” i. e. bull.

vâka repeats this hymn after the Sañpâtas in order to secure the heavenly world (for the sacrificers) whilst the sacrificers move in this world.

## 21.

(*The Kadvat hymns.<sup>8</sup> The Trishṭubhs.*)

The beginning Pragâthas of every day are the *kadrantas* (containing the interrogative pronoun *ka*, who?) viz. *kas tam Indra* (7, 32, 14-15), *hanary* (8, 3, 13-14), *had i n̄asya* (8, 55, 9-10). By *ka*, i. e. who? Prajâpati is meant; these Kadvantal Pragâthas are suitable for obtaining Prajâpati. *Kas* (old neuter form of *kas*) signifies food; the *kadran* therefore serve for obtaining food. For the sacrificers are every day joined to the Ahîna hymns, which become (by containing the term *ham*, i. e. happy) propitiated. They make by means of the *kadeas* Pragâthas propitiation (for the sacrificers). When thus propitiated, these (Ahîna hymns) become (source of) happiness for them (the sacrificers) and thus carry them up to the celestial world.

<sup>8</sup> The Shastras of the minor Hotri-priests being at the Dvâdasâ and Sattras rather complicated, I here give some hints as to the order of their several parts. At the midday libation, after the Hotar has finished his two Shastras, the Maitrâvaruna, Brâhmañachhâni, an Achhâyâka repeat one after the other the several parts of the Shastras in the following order: 1) Stotriya and Amritâpa. 2) Of the three Trishtubh verses as introductory to the Ahîna hymns and the Kadvantah Pragâthas. 3) The Ahîna hymns, of which each has to repeat two, viz. the Maitrâvaruna *tadvâ ka jîta*, the Brâhmañachhâni *as'mâ id u pra tarave*, and the Achhâyâka *vede vahnir*; and further, the Maitrâvaruna *á ratyo yâtu*, the Brâhmañachhâni, *nd u brahmadîti*, and the Achhâyâka, *abhi tachchras* (the reference in 6, 18). 4) The three Kadvantah Pragâthas, which each has to repeat one. 5) The Sañpâta hymns see 19. The principal parts of the Shastras of the minor Hotri-priests are only the two latter, the hymns and verses which precede but regarded only as intercalary (*tavapana*); thence the Kadvantah Pragâthas are here called *drambhanîya*, i. e. beginning Pragâthas. On the whole As'val. S'r. S. 7, 4.

They ought to repeat the Trishṭubhs as the beginning of the (Ahīna) hymns. Some repeat them before these Pragāthas, calling them (these Trishṭubhs) Dhāyyās. But in this way one should not proceed. For the Hotar is the ruler, and the performances of the minor Hotṛi-priests are the subjects. In this way (by repeating Dhāyyās which ought to be repeated by the Hotar alone) they would make the object revolt against his ruler, which would be a breach of the oath of allegiance.<sup>9</sup>

(The repetition of these Trishṭubhs by the minor Hotṛi-priests is, however, necessary). He ought to know, "these Trishṭubhs are the helm (*pratipad*) 'my hymns,' just as (one requires a helm) if crossing the sea. For those who perform a session lasting for a year or the Dvādasāha, are floating like those who cross the sea. Just as those who wish to land on the shore enter a ship having plenty of provisions,<sup>10</sup> in the same manner the sacrificers should enter (*i. e.* begin with) these Trishṭubhs. For this metre, which is the strongest, has made the sacrificer go to heaven, he does not return (to the earth). But he does not repeat (at the beginning) of the several Trishṭubhs the call *sōṁśāvom*; for the metre must run in one and the same strain (without any interruption, through the call *sōṁśāvom*, in order to be successful).

The Hotar further ought to think, I will not make use of Dhāyyās, if they recite those (Trishṭubhs), and further, let us use as a conveyance the hymns with their well known introductory verses (the Trishṭubhs). If they then repeat these verses (Trishṭubhs), they

<sup>9</sup> This is the translation of *pīpa vasyasam*.

<sup>10</sup> Thus Sāy. explains, *saīrāvati*, taking it to *irā=annam*. But I doubt the correctness of this explanation; very likely the front of the ship which might have had the form of a plough (*sīra*) is to be understood.

call hither by them Indra, just as a bullock is called to the cow. If they repeat them, it is for making the sacrificial days continuous. Thus they make the sacrificial days continuous.

## 22.

(*The Trishṭubhs of the minor Hotris*)

The Maitrāvaraṇa repeats every day before the hymns (the Trishṭubh) *apa prácha Indra* (10, 131, 1) in which the idea of safety is expressed; in the words, “Drive away from round about us all enemies—drive them away, O conqueror! May they be in the south or north, prostrate (all) O hero! that we may enjoy thy far-extended shelter!” For he (the Maitrāvaraṇa) wishes to be in safety (thence he has to repeat this verse).

The Brāhmaṇāchhaṁsi repeats every day *Brahmāna te brahmayajā* (3, 35, 4). By the word *yunajmi* “I join,” the idea of “joining” is intimated; for the sacrificial days are joined, which is the characteristic of (all) sacrifices which last for a series of days (the Ahīnas).

The Achhāvāka repeats every day, *utrum no loban anuneshi* (6, 47, 8). For the term *annu* “after” implies the idea of going (after), as it were, which is a characteristic of the Ahīna sacrifices (for one day follows the other); whereas *neshi* is a characteristic of a six monthly period of a sacrificial session.

These verses are recited every day, as well as the concluding<sup>11</sup> verses, which are every day the same.

Indra is the occupant of their (of the sacrificer's) house; he is at their sacrifice. Just as the bull goes

<sup>11</sup> These are according to Sāy., *nu śluta indra* (4, 16, 21) repeated by the Maitrāvaraṇa; *eved indram* (7, 23, 6) repeated by the Brāhmaṇāchhaṁsi; and *nūnam sū te* (2, 11, 22) repeated by the Achhāvāka.

to the ewe, and the cow to her well-known stable, so does Indra go to the sacrifice. He ought not to conclude the Āhīna with the verse *s'ūnam haremā* (2, 50, 22); for the king loses his kingdom if he calls him who becomes his enemy (rival).

## 23.

(*How to join and disconnect the Āhīnas.*)

There is a joining as well as a disconnecting of the Āhīna sacrifice. By the mantra *ry antariksham arurad* (8, 14, 7-9) the Brēhmaṇyéchhaṁsi joins the Āhīnas (at the morning libation); by *ered Indra* (7, 2, 6) he dissolves them (at the midday libation).

By the mantra *ā ham sarvāratitor* (8, 38, 10) the Achhāvāka joins them, and by *nūnam sá te* (2, 11, 22) he dissolves them.<sup>12</sup>

By *te sāma deśa Varuṇa* (7, 66, 9) the Maitrāvarta (joins them), and by *nu shṭuta* (4, 16, 21) he dissolves them.<sup>12</sup>

He who knows how to join (at the morning libation) and to disconnect (at the midday libation) is enabled to spread the thread of the sacrificial days Āhīnas. Their (general) junction consists in their being joined on the Chaturviṁśā day; and their (general) disconnection in disconnecting them before the concluding Atiūtra (on the Mahāvrata day). When the Hotri-priests would conclude on the Chaturviṁśā day with verses appropriate to the *Ekādas*, then they would bring the sacrifice to a close, without performing the ceremonies referring to the Āhīnas. When they would conclude with the concluding verses of the Āhīna days, then the sacrificers

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<sup>12</sup>The verbs *vimunchatī* as well as *yuñkte* are here used in an elliptical sense (अपलक्षणात्). To the former, *yuñkte*, and to the latter, *vimunchatī* is to be supplied, each thus implying its contrary.

would be cut off, just as (a bullock) who is tired must be cut off (from the rope, for he does not move). They ought to conclude with both the Ekâha and Ahîna verses, just as a man setting out on a long journey takes from station to station fresh animals. Thence their sacrifice becomes connected, and they themselves (the sacrificers) find relaxation.

He ought not to overpraise the Stoma (*i. e.* not to repeat more verses than the singers chant) at the two (first) libations by (more than) one or two verses. When the Stoma is overpraised with many verses, (*i. e.* more than two) then they become for the Hotar like extensive forests (through which he has to pass without a resting place). At the third libation (he ought to overpraise the Stoma) with an unlimited number of verses. For the heavenly world has no limits. (This serves) for obtaining the celestial world. The Ahîna sacrifice of him who with such a knowledge extends it, remains, if once commenced undisturbed.

## 24.

(*The nature of the Vâlakhilya Shastra.<sup>13</sup> How to repeat it.*)

The gods after having perceived the cows to be

<sup>13</sup> The way of repeating the so-called Vâlakhilya Shastra, the text of which consists of the Vâlakhilya verses, now arranged in eight hymns, is very artificial, and considered as the most difficult task to be achieved by a Hotri-priest. It is repeated in a manner similar to the repetition of the Shôlasî Shastra (see page 258). The most general term for the peculiar way of repeating both the Vâlakhilya and Shôlasî Shastras is *vihâra*, that is, the dissecting of verse by joining to each of its pâdas, a pâda taken from another verse, and reciting then both parts in such a way as if they were forming only one verse. The way in which the Vâlakhilyas are repeated is a modification of the *vihâra*. It is called *vyatmarî*. This consists in a mutual transposition of the several pâdas or half-verses, or whole verses of the first and second Vâlakhilya hymns which are repeated in sets, always two being taken together. Ti

the cavern,<sup>14</sup> wished to obtain them by means of sacrifice. They obtained them by means of the sixth day.<sup>15</sup> They bored at the morning libation the cavern with the bore mantra (*nabhāku*). After having succeeded in making an opening, they loosened (the

first two are to be repeated pāda by pāda; the third and fourth by half vers, the fifth and sixth by whole verses (As'v. 8'r. 8, 8, 2). The general rule for this transposition is expressed by As'val.

**मूर्खस्य हितोयेषाचारस्य प्रथमं पूर्वस्य हितोयेषा** i. e. he must join the first verse (or half verse, or pāda, as the case may be) of the first hymn with the second verse of the following hymn, and then the last of the following hymn with the second of the first. Two such verses form then one Pragātha.

In order to better illustrate the way of transposition, I here subjoin an instance. The first verse of the first Vākhlīya hymn is as follows:

*Ahī pra rāh surādhasam ind̄am archa yathā vule.*

*Yojarītrabhyo maghavī puśurasuḥ sahasren̄va śikshati.*

The second verse of the second hymn is—

*Satāñīt'a hetayo asya dush̄hārā indraarya samiccho mahih.*

*Guru na bhnjñāt' maghavateu piivate yadi n suta arāndishuh.*

If the several pādas of these two verses are to be mutually transposed, it is then done in the following way :

(1) *Ahī pra rāh surādha'am ind̄am archa yathā vule.*

*Satāñīt'a hetayo asya dush̄hārā indra amiccho mahih.*

(2) *Yojarītrabhyo maghavī puśurasuḥ yadi n suta arāndishuh.*

*Guru na bhnjñāt' maghavateu piivate salasera s'vkhatoram.*

At the end of the five first Pragātha verses an Ekapadā or verse containing one pāda only is added. Four of them belong to the performance of the tenth day. These are according to As'val. (8, 2) : 1) *indro viśvargya goyatih*; 2) *indro viśvargya bhūyatih*; 3) *vridu virācra chetati*; 4) *indro viśvargya rājati*. The fifth is from the Mahāvrata day, *rāvenc' o viśvām virāgati*. These five Ekapadās are not joined to the Pragātha without a stop after the latter. (ग्रामाण्डिपुचानुपसंतान ऋगवानमेकपदः शास्त्रे As'v. 8, 2.)

The Pragātha with the Ekapadā belonging to it is the *rāchah* hitah, i. e. the point of Speech, according to Sūyana. But this appears not to be quite correct. According to an unmistakeable indication in Ait. Br. 6, 24 (*upāpto rāchah kuta chapadāgām*) it can mean only the Ekapadā which is added to the Pragātha.

<sup>14</sup> This story is frequently alluded to in the Saṁhitā of the Rigveda.

<sup>15</sup> See page 335.

stones), and then, at the third libation, broke up the cavern by means of the Vâlakhilya verses, with the Ekapadâ as *Vâchah kûta*, which served as a weapon and drove the cows out. In this way the sacrificer bore the cavern at the morning libation by means of the Nabhbâka, and make, by boring, its structure loose. Hence the Hotri-priests repeat at the morning libation the Nabhbâka triplet. The Maitrâvâru repeats, *yah kakubho nîdhâraya* (8, 41, 1-6); the Brâhmañâchhañsi, *piîrîsh ta indra* (8, 40, 9-11); the Achhivâka, *tâ hi madhyam bharâuôm* (8, 40, 3-5).

At the third libation they break up the cavern with the Vâlakhilya verses, and the one-footed *Vâcha kûta* which serve as a weapon, and obtain the cows. There are six Vâlakhilya hymns. He repeats them in three turns; for the first time he repeats them foot by foot, dissecting the verse by insertion; for the second time half verse by half verse; and for the third time verse by verse. When he repeats them foot by foot, dissecting the verse by insertion, then he ought to put in every Pragâtha verse (of which each hymn is composed) one additional foot (*chapadâ*), which is the *Vâchah kîtab*, i.e. the point of the Vâch. There are five such Ekapadâs, four of them being taken from the tenth day and one from the Mahâvrâtri sacrifice.

He ought (if the two verses joined should fall short of a proper Pragâtha by eight syllables) to supply the eight syllables from the Mahânamûnis<sup>16</sup> as often as they might be wanting; for the other pâdas (of the Mahânamûnis which he does not repeat for filling up the deficiency in the Pragâtha) he ought not to care.●

When reciting the Vâlakhilyas half verse by half verse, he ought to repeat those Ekapadâs; and the

<sup>16</sup> See page 231.

pádás from the Mahānāmīś which consist of eight syllables. When repeating the Vālakhilyas verse by verse, he ought (also) to repeat those Ekapadás, and the pádás of eight syllables which are taken from the Mahānāmīś. When he repeats, for the first time, the six Vālakhilya hymns, then he mixes (*sharati*) breath and speech by it. When he repeats them for the second time, then he mixes the eye and mind by it. When he repeats them for the third time, then he mixes the ear and the soul by it. Thus every desire regarding the mixing (of the étes) becomes fulfilled, and all desires regarding the Vālakhilyas, which serve as a weapon, the Vāchah <sup>17</sup> in the form of an Ekapadá and the formation of life will be fulfilled (also).

He repeats the (Vā'akhilya) Pragáthas for the eighth time without mixing the verses of two hymns. The Pragáthas are cattle. (It serves) for obtaining wife. He ought not to insert (this time) an Ekapadá in it. Were he to do so, then he would cut off cattle from the sacrificer by slaying them. (If one should observe a Hotri-priest doing so) one ought to tell him at this occasion, thou hast cut off cattle from the sacrificer by slaying them with the point of speech (*úchah kuta*), thou hast deprived him of cattle (altogether). And thus it always happens. Hence one ought never to insert the Ekapadás at this occasion.

The two last Vālakhilya hymns (the seventh and eighth<sup>17</sup>) he adds as a setting (cover). Both are mixed. In such a way, *Sarpí*, the son of *Vatsa*, repeated them for a sacrificer, *Subala* by name. He said, "I have now grasped for the sacrificer the largest number of cattle, the best ones (as a reward for my skill) will come to me." He then gave

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<sup>17</sup> The order of both is only inverted, the eighth Súkta is first to be repeated, and then follows the seventh.

him (‘*sarpi*) as much Dakshinâ<sup>18</sup> as to the great priests (Hotar, Adhvaryu, Udgâtâr, Brahmâ). The Shastra procures cattle and heaven. Thence one repeats it.

## 25.

(*What kind of hymn ought to be chosen for the Dîrohayanam.*)

He recites a hymn in the Dîrohaya way, about which a Brahmayâm has been already told (4, 4). If the sacrificer aspires to cattle, then an Indra hymn is required for this purpose. For cattle belong to Indra; it should be in the Jagatî metre, for cattle have the nature of Jagatî, they are (movable), should be a great hymn (a *mahásukta*);<sup>19</sup> for then I places, by it, the sacrificer among the largest number of cattle. He may choose for making Dîrohaya the Baru hymn (seen by the Rishi Baru), which is large hymn and in the Jagati metre.<sup>20</sup>

For one who aspires after a firm footing, an Indra-Varuna hymn is required; for this performance the Maiträvaruña (his *hotrá*) belongs to this deity (and) the Indra-Varuna<sup>21</sup> (Yâjyâ) is the conclusion of it. It is the Dakshinâ of the great priests.

<sup>18</sup> The term is only *nimâya*, to which *dakshinâ* “on the right side” is to be supplied. Cows, horses, &c., which are given as sacrificial reward, are actually carried to the right side of the patient. The word *dakshinâ* itself is only an abbreviation *dakrhinâ nita*, “what has been carried to the right side.” A soon the word was used as a feminine substantive. The noun to supplied is *dir*’s direction. The repeater of the Valakhilya Shastras Maiträvaruña, who as one of the minor Hotri-priests, obtains generally only half the Dakshinâ of the great priests.

<sup>19</sup> Hymns which exceed the number of ten verses are called this name. Those which fall short of this number, are the *kr. súktas* (small hymns). *Sáy.*

<sup>20</sup> It commences *pra te mahr* (10, 96).

<sup>21</sup> This is, *indrâcaruñâ madhumattamasya* (6, 68, 11).

This (Dûrohaṇa repetition) puts (the reciter) finally in his own place (keeps him in his position). As regards the Indra-Varuṇa hymn, it is at this occasion (when performing the Dûrohaṇam) a Nivid (*i. e.* like it). By means of the Nivid all desires become gratified. When he should use an Indra-Varuṇa hymn for the Dûrohanam, then he ought to choose a hymn by Suparṇa. Thus a desire regarding Indra-Varuṇa and one regarding Suparṇa<sup>22</sup> become gratified (at the same time).

## 26.

*Whether or not the Maitravarṇava should repeat the Ahīna and Ekāha hymns along with the Dûrohaṇam.)*

They (the interpreters of Brahma) ask, Shall he recite together (with these Dûrohaṇas the Ahīna hymns which are required on the sixth day) or shall he not do so? To this question they answer, He shall recite them; for why should he recite them on all other days and not do so on this day? But (others) say he ought not to recite them together with these hymns;<sup>23</sup> for the sixth day represents the heavenly world, the heaven-world is not accessible to every one (*usamāyi*); for only a certain one (by performing properly the sacrifices) meets there (the previous occupants). Therefore, when the other hymns are repeated together with the Dûrohaṇas, then he (the priest) would make all equal (make all those who sacrifice and those who do not sacrifice to heaven). Not to repeat these other hymns along with the Dûrohaṇas is a characteristic of the heaven-world (the celestial world being accessible to but few). Therefore, one ought not to repeat them.

<sup>22</sup> The hymn is, *imāni vām bhāyadheyāni* (Vālakh. 11). It is blessed to Indra-Varuṇa.

<sup>23</sup> The Shastra of the Maitravaruna is to be understood.

That is the reason that he does not repeat them (Should he do so, he would destroy the sacrificer) for the singing verse (Stotriya) is his soul, and the Vâlakhilyas are his breath. When he repeats (the Ahîna hymn) along (with the Dûrohanya), then he takes away the life of the sacrificer through those two deities (Indra-Varuna, to whom the Dûrohanya belongs). (If one should observe a Hotri-priest doing so), one ought to tell the priest that he has deprived the sacrificer of his vital airs through those two deities (who get angry at it), and that he will lose his life. And thus it always happens. Then he ought not to repeat (them).

If the Maitrâvaruna should think, "I have repeated the Vâlakhilyas (which was a very arduous task well, I will now repeat before the Dûrohanya the Ekâha hymns,"<sup>24</sup> he should not entertain such thought (for it is useless). But, however, should I pride himself too much of his skill, that he would be able to repeat after the Dûrohanya (the repetition of which is very difficult) is over, many hundred mantras, he may do so for gratifying that desire alone which is (to be gratified by repeating many mantras). He then obtains what he was wishing to obtain by repeating many mantras. He would, however, do better not to recite them. For the Vâlakhilyas belong to Indra; in them there are pâdas of twelve feet<sup>25</sup> and every wish to be gratified by Indra hymn in the Jagati metre, is contained therein (therefore no other Indra hymn is required).

<sup>24</sup> These are, *charshuni dhritam* (3, 51), and *a vâm râjâdîmâ* (7, 1).

<sup>25</sup> Some of the Vâlakhilyas are in the Pragâtha metre, which consists of two strophes, called Bijhati and Satobijhati. In the third pâda comprises twelve syllables, and in the second the first and third contain as many. Twenty syllables four times taken constitute the Jagati metre. Thence the author supposes the Jagati metre to be contained in the Vâlakhilyas.

(Another reason that he had better not recite them) is the Indra-Varuṇa hymn (of the Dūrohaṇa), and the Indra-Varuṇa (Yājyā) which concludes (for these represent a firm footing, of which the sacrificer might be deprived, when repeating hymns which serve for connecting the several days).

They say, The Shastra must always correspond with the Stotra. Now the Vālakhilyas being repeated by mixing verses of two hymns (*vihṛita*), are then the Stotras to be treated in the same way or not? The answer is, There is such a mixing in (the Stotra), a pāda of twelve syllables being joined to one of eight.<sup>26</sup>

They say, The Yājyā must correspond with the Shastra. If in (the Shastra) there are three deities, viz. Agni, Indra, and Varuṇa mentioned, how does he make the Yājyā with a verse addressed to Indra-Varuṇa alone, and omit Agni? (The answer is) Agni and Varuṇa are one and the same being. So said a Rishi in the mantra, "Thou Agni! art born as Varuṇa" (5, 3, 1). If he therefore makes his Yājyā with an Indra-Varuṇa mantra, then Agni is not left out.

### FIFTIETH CHAPTER.

*The so-called Shilpas, viz. the Nābhānedishṭha, Narāśāṁsa, Vālakhilya, Suhṛiti, Viśhākapi, and Erayāmarut hymns. The Kuntāpu Shastra.)*

### 27.

*(The Nābhānedishṭha and Narāśāṁsa hymns repeated by the Hotar.)*

They repeat the Shilpas (hymns for produc-

<sup>26</sup> The Stotra alluded to is, *agnे trañ no antamah* (5, 24, 1) which is a Dvipadā, the first pāda comprising eight, the second twelve feet.

ing wonderful pieces of art). There are such wonder-works of the gods, and the arts in this world are to be understood as an imitation thereof. The gilded cloth spread over an elephant the carriage to which a mule is yoked, are such a wonder-work. This work is understood in this world by him who has such a knowledge. The Shilpas make ready the soul, and imbue it with the knowledge of the sacred hymns. By means of them the Hotri-priest prepares the soul for the sacrificer.

He repeats the Nâbhânédishtha hymn (one of the Shilpas). For Nâbhânédishtha is the sperm. In such a way he (the priest) effuses the sperm. He praises him (Nâbhânédishtha) without mentioning his name. For the semen is like something in speakable secretly poured forth into the womb. The sperm becomes blended. For when Prajâpati had carnal intercourse with his daughter, his sperm was poured forth upon the earth (and was mixed up with it).<sup>1</sup> This was done for making the sperm productive.

He then repeats the Narâs'añsa,<sup>2</sup> for *narah* means "offspring," and *s'âmsah* "speech." In this way (the priest) places speech into children (when they are born). Thence children are born endowed with the faculty of speech.

Some repeat the Narâs'añsa before (the Nâbhânédishtha), saying, Speech has its place in the front (of the body); others repeat it after (the Nâbhânédishtha), saying, Speech has its place behind the hinder part of the head). He shall recite at the middle; for speech has its place in the middle

<sup>1</sup> This is mentioned in the fifth verse of the Nâbhânédishtha hymn (10, 61). Prajâpati's intercourse with his daughter is alluded to in this hymn.

<sup>2</sup> This is called the second Nâbhânédishtha hymn (10, 62), beginning *ye yajnena*. There the birth of the Aṅgiras is spoken of.

the body). But speech being always, as it were nearer to the latter part (of the Nâbhânédishtha hymn), the Narâs'âñsa must be repeated before the Nâbhânédishtha is finished.<sup>3</sup>

The Hotar having effused the sacrificer in the shape of sperm (symbolically), gives him up to the Maitrâvaruña, saying, "form his breaths."

## 28.

(*The Vâlakhilyas repeated by the Mitrâvaruña.*)

He (the Mitrâvaruña) now repeats the Vâlakhilyas. For the Vâlakhilyas are the breaths. In this way he forms the breaths of the sacrificer. He repeats them by mixing two verses together. For these breaths are mutually mixed together,<sup>4</sup> with the Prâna the Apâna, and with the Apâna the Vyâna. The two first hymns are repeated pâda by pâda; the second set (third and fourth) half verse by half verse and the third set (fifth and sixth) verse by verse. By repeating the first set, he makes the breath and speech. By repeating the second set, he makes the eye and mind. By repeating the third set, he makes the ear and soul. Some take, when repeating these Vâlakhilya Pragâthas, always two Brîhatîs, and two Satobrîhatîs together. Though the wish obtainable by mixing the verses is obtained by this way of recital, yet no Pragâtha<sup>5</sup> are thus formed.

<sup>3</sup> The Nâbhânédishtha hymn, *idam itthâ raudram* (10, 61) consists of twenty-seven verses; after the twenty-fifth verse is finished, the following Narâs'âñsa hymn is repeated. The repeater of both the Nâbhânédishtha and Narâs'âñsa hymns is the Hotar.

<sup>4</sup> The six first Vâlakhilya hymns are repeated in three sets, each comprising two hymns, see page 419.

<sup>5</sup> The form required for the Pragâtha metre is the combination of the Brîhatî with the Satobrîhatî. If two Brîhatîs are taken together, no Pragâtha is formed, nor if two Satobrîhatîs are joined.

He must repeat them by inserting an additional pâda;<sup>6</sup> then thus are the Pragâthas formed. The Vâlakhilya verses are the Pragâthas. Therefore he must repeat them by inserting a pâda (in order to obtain the Pragâtha metre). The Brihatî of the Pragâtha is the soul, the Satobrihatî the life. If he has repeated the Brihatî, then the soul (is made) and if he has repeated the Satobrihatî, the vital airs (are made). By thus repeating the Brihat and the Satobrihatî, he surrounds the soul with the vital airs. Therefore he must repeat the Vâlakhilyas in such a way as to obtain the Pragâtha metre. The Brihatî is the soul, and the Satobrihat cattle. If he has repeated the Brihatî, then the soul (is made); and if he has repeated the Satobrihatî then cattle (is made). By repeating both he surround the soul with cattle. The two last hymns are repeated in an inverted order (first the eighth and then the seventh).

The Maitrâvaruna after having made in this way the vital airs of the sacrificer, hands him over to the Brâhmañâchhañsi, saying, "create him now (in the human form)."

## 29.

(*The Sukirti and Vrishâkamî hymns repeated by the Brâhmañâchhañsi.*)

The Brâhmañâchhañsi repeats the *Sukirti* hymn; for the *Sukirti* is the womb of the gods. He thus causes the sacrificer to be born out of the sacrificer which is the womb of the gods.

He repeats the *Vrishâkupi* hymn.<sup>7</sup> For *Vrishâkupi* is the soul. In this way he makes the soul

<sup>6</sup> See above page 419. This is called *Atimars'a*.

<sup>7</sup> This is the hymn, *apu prâcha* (10, 131). It is repeated by the Brâhmañâchhañsi.

<sup>8</sup> This is the hymn *vihî sotor* (10, 86).

the sacrificer. He repeats it with Nyúñkha.<sup>9</sup> The Nyúñkha is food. In this way he provides him with him when born with food, just as (a mother) gives the breast to her child. That hymn is in the Pañkti (*i. e.* five-hood) metre; for man consists of five parts, viz. hair, skin, flesh, bones and marrow. He prepares the sacrificer just in the same way, as man (in general) is prepared.

The Bráhmaṇâchhañsi, after having created the sacrificer, hands him over to the Achhâvâka, saying, "make a footing for him."

### 30.

(*The Evayâmarut repeated by the Achhârvâha. Story of Bulila.*)

The Achhâvâka now repeats \*the Evayâmarut hymn.<sup>10</sup> This hymn is the footing; by repeating it the Achhâvâka makes a footing to the sacrificer. He repeats it with Nyúñkha. The Nyúñkha is food. Thus he provides the sacrificer with food. In this hymn there is the Jagatî and Atijagatî metre, which metres comprise the whole universe what falls in the sphere of movable things as well as what falls beyond it. It is addressed to the Marutas. The Marutas are the waters; and water is food which is to be filled (in the sacrificer like water in a pot). In this way he provides the sacrificer with food.

The Nâbhânédishtha, Vâlakhilyas, Vrishâkapi, and Evayâmaruta are called "auxiliary hymns." The priest ought to recite them (all) along with (the other hymns); (if he does not like that) he ought not to repeat any (of them along with the other hymns).

<sup>9</sup> This Nyúñkha differs somewhat from the usual way of making it. The sound *i* is uttered sixteen times, three times with three moras, and thirteen times with half moras. See As'val. S'r. S. 8, 3.

<sup>10</sup> Pra ro make matayoh (5, 87).

But if he should repeat them on different (days & occasions) it is just as if one would separate a man from his sperm. Thence he ought either to repeat them along with (the other hymns) or omit them entirely.

That (famous) *Bulila*, the son of *As'vatra*, the son of *As'va*, being once Hotar at the Vis'va sacrifice, speculated about this matter, that is to say these Shilpas (these auxiliary hymns). He thought "There having been added two Shastras (that of the Maitrāvaraṇa and that of the Brâhmaṇâchhaṁsi) the midday libation in the Vis'vajit of the sacrifice sessions for a year, I thus (in further addition) will repeat the Evayâmaruta." Thus he recited it. When he was repeating it *Gaus'la* came near him, and said "Hotar! Why does thy Shastra proceed with wheels? How has it come (that thou art acting such a way)?" The Evayâmaruta is repeated by Achhâvâka standing north from the Hotar. Further said, "The midday libation belongs to Indra. Why dost thou wish to turn out Indra from it?" answered, "I do not wish to turn out Indra from midday libation." He said, (Yes, you do), for the particular metre being the Jagati and Atijagati is fit for the midday libation,<sup>11</sup> and the hymn is best addressed to the Marutas (not to Indra, as it should be); therefore one should not repeat it in Bulila then said, "Stop, Achhâvâka, I wish carry out Gaus'la's order." Gaus'la then said, "I shall repeat an Indra hymn, in which the mark Vishnu is impressed.<sup>12</sup> Thence thou, Hotar,

<sup>11</sup> The proper metre for the midday libation is the Trishṭubh, the Jagati is used at the evening libation.

<sup>12</sup> Instead of the Evayâmarut, the Achhâvâka is to repeat, "na ya (6, 20), which is an Indra hymn. Vishnu is mentioned in the fourth pâda of the second verse by the words, *vishṇunâ* each

eave out from thy Shastra this Evayāmaruta, which was recited after the Rudra Dhāyyā, and before the Maruta Shastra." He did so, and so they proceed now.

### 31.

*(Queries on some particulars of the application of these auxiliary hymns. Their meaning.)*

They ask, Why do they not repeat the Nābhānedishtha in the Vis'vajit, Atirātra, and on the sixth day of the Śaṭāha, when they make the sacrifice complete and reproduce the sacrificer (in a mystical way), although the Maitrāvaraṇa repeats the Jakhilyas which represent the breaths, but not the mu (as the Nābhānedishtha does), whilst the sperm precede the breaths (in the act of generation) ? the same way why does the Brāhmaṇḍachhaīsi at the Vṛishkāpi when the Nābhānedishtha not repeated ? For the Vṛishkāpi is the al, whilst the sperm represented by the Nābhānedishtha hymn precedes the making of the al. How then can the sacrificer be reproduced in is way ? How can that be effected, if his life is formed (by the act of generation) ? For the tests produce the sacrificer (make him anew) by eans of the sacrificial process. Therefore the whole ing of the sacrificer cannot be made at once at e beginning, but just as an embryo which, lying the womb, develops itself (grows gradually). he has all limbs (only then he is entire). The ies should make them all on the same day. thus the sacrifice is made ready, then the repro- iction of the sacrificer is effected.

The Hotar repeats the Evayāmarut at the third ration. For this is the sacrificer's footing on which the Hotar places him at the end.

## 32.

(On the origin and nature of the so-called Kuntâpa hymns, Atharvareда 20, 127-136. The Narâś, añśî, Raibhî and Pârikshiti, Disâm kriyti and Janakalpa verses; the Indra-gâthâs.)

The juice of the metres which were all done on the sixth day (at the Shalaha) was running (over the ground). Prajâpati got afraid lest the juice of the metres might go away and run over the world. Therefore he kept it down by means of metres placed on another part (above them). With the Narâśâi he kept down (the juice) of the Gâyatrî, with the Raibhî that of the Trishubh, with the Pârikshiti that of the Jagatîs, with the Kâravyâ that of the Añśî-

<sup>13</sup> The so called Kuntâpa hymns are to be repeated by the Brahmanâchâris after he has finished the Viśhikapî. Their repeat has several peculiarities regarding the response, which all are given by Asval. Sr. S. (8, 3). The response for the first 14 verses beginning with *adâm janâ upa sruita* is at the end of each verse or it is simply *othâmo dâvom*. The verses which immediately follow up to *etâ asrî apalaranta* have two responses each, after every verse. The seventy padas commencing with *etâ asrî* have no response. The six verses commencing with *ritatâni karanâ* have each a peculiar response after the first half verse. So the response *ritatâni dundubhî áhanavibhyâm jaritar othâmo dâva*, the second is *kos'abile jaritar*, &c. they are all given in the Atharva Sañhitâ (20, 133) along with the text of which they form however no part. For the response (*pratigraha*) is repeated by the Adhvâ Siñhâl responses occur in all verses which follow as far as the *devartham, ádityâha jaritar*; they all are given in the Atharvat such as *puplikâratah, svâi, parnashadah*, &c. which all are followed by *jaritar othâmo dâvom*. In the Devanitha (Athar. 20, 135) the response is in the first pada of each verse; it is *om ha ju othâmo dâva*. These Kuntâpa songs do not bear a strictly religious character; they are praise songs principally referring to Dâkshî and belong to that class of ancient poetry which bears the name *nârâśâñsi*. This may be clearly seen from the commence of the whole collection, *idam janâ upa sruita nârâśâñsaḥ stavaḥ i. e. hearken ye people to this; Nârâśâñsaḥ will be praised by instruments, such as dundubhi, karkhari, &c. The repeater have been originally the chanter; for in the response he is addressed by "jaritar" i. e. singer,*

tulas. Thus he provided again the metres with good juice. The sacrifice of him who has this knowledge becomes performed with metres keeping their juice, and he spreads it with metres keeping their juice (*i. e.* the essence of the sacrifice is not lost).

The priest now repeats *Narás'āmsi* verses.<sup>14</sup> For *narah* (men) means children, and *s'āmsah* speech, he thus places speech in children. Therefore the children of him who has this knowledge are born with the faculty of speaking. The Gods and Rishis having gained the heavenly world by repeating the *Nārāyaṇa* verses, the sacrificers who repeat them go to the heavenly world also. The priest stops when repeating these verses, after each of the two or three last padas, and after the two or three last taken together,<sup>15</sup> just as he does when repeating the *Vṛishákapi*. For what is of the same nature as the *Vṛishákapi* (as the *Nārāyaṇis* are supposed to be) follows the one rule. In repeating them he shall not make *Nāriklat*,<sup>16</sup> but pronounce them with a kind of

*prāgrīha* apāstruta nīrāvānsa. A. V. 20, 127, 1-3.

\* He is a translation of the term *prāgrīha*. Several of the verses in the Pāṇḍita metre, then the three last padas are taken together, but this goes they are just recited as the *Vṛishákapi* hymn. The *Nyāñikha* is not made, but instead of it the *Nimarda*, which is substituted for it. This peculiar pronunciation of the vowel takes place in the second syllable of the third, and the fourth of the fourth *ādī*. The *Pāṇḍitā* is *mudrābhāna dāvom otkimo dāvom*.

\* In repeating the *Vṛishákapi* hymn, both the *Nyāñikha* and *Nimarda* are used. The *Nyāñikha* takes place at the second syllable of the third pada, which is the proper place for the *Nimarda* also, in the *Nyāñikha* (see page 322). The *Nimarda* is described by Śabd. Sr. S. 7, 11, as follows: *okārare' arāmāndī udīttīn  
anūdattāmāpī anudīttātara urtao gnādattā' arāh plutoh  
etāvā mākā data uttamāh*, i. e. the vowel *o hr*, four times the *meda* sound; the first and last times it has the *udīttā* accent, the others the *anudīttā*; the latter of which has even the *anudīttātara* (not *anudīttā*); the first (and last) is pronounced with three moras, the *o* is another way of making the *Nimarda* by pronouncing the *o* twice, *twice* first with the *udatta*, then with the *anudīttā*, then with the *anudīttā*, and lastly with the *udattā* accent again.

Ninarda,<sup>17</sup> for this is the Nyûñkha of the Narâs'ânî verses.

The priest repeats the *Raibhi* verses.<sup>18</sup> For the Gods and Rishis went by making a great noise (*rebhanta*) to the celestial world; in the same way, therefore, the sacrificers go to the celestial world. (The recital just the same as that of the Narâs'ânîs, and subject to the same rules.)

He repeats the *Pârikshiti* verses.<sup>19</sup> For Agni is the dweller round about (*parikshit*); he lives round the people, and the people live round (*pari-kshi*) him. He who has such a knowledge obtains union with Agni, and shares the same character and abode with him. As to these Pârikshiti verses (they may have another meaning too). For the year is *patrishi* (dwelling round about); for it dwells round about men, and men dwell round about the year. Therefore he who has this knowledge obtains union with the year (*sañnatara*) and shares its character and abode. (The Pârikshiti verses are repeated in the same as the Narâs'ânîs.)

He repeats the *Kâravyâ* verses.<sup>20</sup> For a work of the gods crowned with success was performed by means of the Kâravyâs; and the same then the case with the sacrificers. (The recital the same as that of the Narâs'ânîs.)

The priest now repeats the "directions from verses" (*dis'âm kriptis*).<sup>21</sup> For in this way

<sup>17</sup> *Niriva* is to be parsed *ni vi iva*, the *ni* and *vi* belonging to verb *nardet*. The whole means literally, he ought to make a particular species of the Ninarda, as it were.

<sup>18</sup> *Vachyaava rebha*, A. V. 20, 127, 4.

<sup>19</sup> *Râjno vis'vajaniyasya*, A. V. 20, 127, 7-10. In every the word *pârikshit*, i. e. dwelling round about (said of Agni) occurs

<sup>20</sup> *Indrah kârum abûbulhat*, A. V. 20, 128, 11-14. Because the word *kâru*, i. e. singer, praiser, occurring in the first verse, are called *kâravyâs*.

<sup>21</sup> These are, *yah sahbeyo vidathya*, A. V. 20, 128, 1-5.

forms the directions. He repeats five such verses; for there are five directions, viz. the four points (east, west, south, and north) and one direction above crossing (them all). He ought not to repeat (these verses) with Nyūñkha, nor make the Ninarda in the same way as above. Thinking, I will not mutilate (*uyūñkhayāni*)<sup>22</sup> these directions, he repeats these verses, half verse by half verse.

For making a footing he then repeats the *Janakalpa* verses<sup>23</sup>. For children are *janahalpa* (production of men). Having made the directions in the above manner, he places people in them. He shall not repeat these verses with Nyūñkha, nor with the Ninarda, but just in the same way and for the same reasons as the *disáṁ kṛipti*.

He repeats the *Indra-gâthâs*.<sup>24</sup> For by means of the Indra songs the Devas sang the Asuras down and defeated them. In the same way the sacrificers put down their enemies by these songs. They are repeated, half verse by half verse, to obtain a footing for the sacrificer.

### 33.

(*itas'-pralâpa*. The *Pravahlika*, *Ajijnásenya Pratirâdha*, and *Atirâdu* verses.)

The priest (Brâhmaṇâchhaṇsi) repeats the *Aitas'ā-pralâpa*. *Aitas'ā* was a Muni. He saw the mantras, called "the life of Agni" (*agner áyuh*), which should remove all defects from the sacrifice, as some say. He said to his sons, "O my dear sons, I saw 'the life of Agni'; I will talk about it; but pray do not turn at me for anything I might speak. He then commenced to repeat, *et āśvā áplarante, pratipam*

<sup>22</sup> From *ukh*, *unkh*, to move, go.

<sup>23</sup> *Yo naktâsho anabhyakto*, A. V. 20, 128, 6-11.

<sup>24</sup> *Yadîndrâdo dasarâjne*, A. V. 20, 128, 12-16.

*prāti sutranam* (A. V. 20, 129, 1 *et seq.*).<sup>25</sup> Then one of his family, *Abhyagni* by name, went to him at an improper time (before Aitasá had finished his talk) and stopped his mouth by putting his hand on it, saying “Our father has become mad.” Then his father said to him, “Go away, become infected with leprosy, thou who hast murdered my speech. I would be able to prolong the life of a cow to a hundred, and that of a man to a thousand years (if thou wouldest not have stopped my mouth), but thou, my son, who ha overpowered me (in such an improper way), I curse thy progeny shall come into the condition of the lowest among the most wicked.” Therefore they say that among the Aitasáyanas the Abhyagnis are most burdened with sins, in the whole Aurva-Gotra (to which they belong). Some priests lengthen the Aitasá-pralápá (repeating eighteen more pâdas). (they choose to do so) one should not prevent them; but say, “repeat as long as you like. For the Aitasá-pralápá is life.” Therefore he who has this knowledge, prolongs in this way the life of the sacrificer.

As to the Aitasá-pralápá, there is another meaning in it. For it is the essence (juice) of the metres; by repeating it the reciter puts speech in metres. He who has this knowledge will keep the essence in the metres, when the sacrifice is performed, and will spread the sacrifice with the essence of the metres.

But there is still another meaning in the Aitasá-pralápá; it is fit for removing defects in the sacrifice and for restoring its entirety. For the Aitasá-pralápá is imperishableness. (Therefore when it is recited the sacrificer wishes) “May my sacrifice last and all its defects be removed.” He repeats

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●<sup>25</sup> According to Sáyaṇa the Aitasá-pralápá consists of 70 pâdas.

this Aitas'a-pralāpa, stopping after every páda, just as the Nivid is repeated; at the last páda he pronounces "om," just as it is done in the Nivid.

He repeats the *Pravahlika* verses.<sup>26</sup> For the gods made the Asuras benumbed (*pravahlyā*) by means of the Pravahlikās, and consequently defeated them. In the same way the sacrificers benumb and defeat their enemies by repeating these verses. They are repeated half verse by half verse for obtaining a footing.

He repeats the *Ajijnāsenya* verses.<sup>27</sup> For by means of these verses the Devas recognised (*ājnāya*) the Asuras and defeated them. In the same way the sacrificers recognise and defeat their enemies. They are repeated half verse by half verse.

He now repeats the *Pratirādha*.<sup>28</sup> For by means of it the Devas frustrated (*prati-rādh*) the efforts of the Asuras, and consequently defeated them. The same effect is produced by the sacrificers who have repeated it.

He repeats the *Ativāda*.<sup>29</sup> For by means of it the Devas abused (*ativad*) the Asuras so much as to defeat them. The same effect is produced by the sacrificers who repeat it. They are repeated half verse by half verse for obtaining a footing.

### 34.

(Story of the sacrifices of the Adityas and Aṅgirasas for reaching heaven.)

He repeats the *Deranitham*.<sup>30</sup> (About this the following story is reported.) The Adityas and Aṅ-

<sup>26</sup> *Vidatāu kiraṇāu dvādu*, A. V. 20, 133, 1-6.

<sup>27</sup> *Iha itthā prāg apāg udak*, A. V. 20, 134, 1-4.

<sup>28</sup> *Bhugiti abhigataḥ*, A. V. 20, 135, 1-3.

<sup>29</sup> *Vime devā akran*, A. V. 20, 135, 4.

<sup>30</sup> *Adityā ha jaśitar angirobhyo*, A. V. 20, 135, 6 et seq. 17 verses according to Sāy.

girasas were contending with one another as to who should gain first the heavenly world. The Añgiras, had seen (in their mind) that, by dint of the Soma sacrifice they were about to bring on the next day, they would be raised to heaven first. They therefore spatched one from among themselves, Agni by name instructing him thus : " Go to the Adityas and announce to them that we shall, by dint of our to-morrow's Soma sacrifice, go to heaven." As soon as the Adityas got sight of Agni, they at once saw (in the minds) the Soma sacrifice by which they would reach heaven. Having come near them, Agni said, " Will you inform you of our bringing to-morrow that Soma sacrifice by means of which we shall reach heaven ? They answered, " And we announce to you that we are just now contemplating to bring that Soma sacrifice by means of which we shall reach heaven ; but that (Agni) must serve as our Hotar, then we shall go to heaven. He said, " Yes," (and went back to the Añgiras). After having told (the Añgiras the message of the Adityas) and received their reply, he went back (to the Adityas). They asked him, " How thou told our message ?" He said, " Yes, I have told it (to the Añgiras) ; and they answered, and asked ' Didst thou not promise us thy assistance (as Hotar), ' and I said, ' Yes, I have promised.' (I could not decline the offer of the Adityas). he who engages in performing the duty of a sacrificial priest, obtains fame ; and any one who prevents the sacrifice from being performed, excludes him from his fame. Therefore I did not prevent (by declining the offer)." If one wishes to decline service as a sacrificial priest, then this refusal is not justified on account of oneself being engaged in sacrifice, or because of being legally prohibited to perform the sacrificial duties.

## 35.

*On the Dakshinâ given by the Adityas to the Añgirasas. The Devanîtha hymn.)*

The Añgirasas, therefore, assisted the Adityas in their sacrifice. For this service the Adityas gave them the earth filled with presents (*dakshinâ*) as reward. But when they had accepted her, she burnt them. Therefore they flung her away. She then became a lioness, and opening her mouth, attacked people. From this burning state of the earth came those ruptures (which are now visible on her), whereas she had been previously quite even.<sup>31</sup> Thence one shall not retake a sacrificial reward which one has once refused to accept. (For he must think) the Dakshinâ being penetrated by a flame, shall not penetrate me with it. But should he take it back, then he may give it to his adversary and enemy, who will be defeated, for it burns him.

That (Aditya, the sun) then assuming the shape of a white horse with bridle and harness, presented himself to the other Adityas, who said, "Let us carry this gift to you (the Añgirasas)." Therefore is Devanîtha, *i. e.* what is carried by the gods, is to be recited.

(Now follows the Devanîtha with explanatory remarks.)

"The Adityas, O singer! brought the Añgirasas their reward. The Añgirasas, O singer, did not go near," *i. e.* they did not go near to that first gift (the earth).

"But, O singer! (afterwards) they went near it," *i. e.* they went near the other gift (the white horse).

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<sup>31</sup> Here we have an attempt to explain the unevenness of the earth. It is interesting to see the theories of modern geology foreshadowed in this certainly ancient myth.

"They did not accept it, O singer," i. e. they did not accept this earth. "But they accepted it," i. e. they accepted that white horse.

"He, (Aditya, the sun) being carried away,<sup>32</sup> the days disappeared;" for he (the sun) makes the days visible.

"He being carried away, the wise men were without a leader (*purogava*)."<sup>33</sup> For the reward (Dakshinâ) is the leader in the sacrifices. Just as a carriage without having a bullock as a leader yoked to it, becomes damaged, a sacrifice at which no reward (Dakshinâ) is given, becomes damaged also. Therefore the sacrificial reward must be given (to the performers of a sacrifice), and even if it should be but very little (on account of the poverty of the sacrificer).

"And further this horse is white, with quickly running feet, the swiftest (of all). He quickly discharges the duties incumbent on him. The Adityas, Rudras, and Vasavas praise (him). Accept, therefore, this gift, O Añgiras! They now intended accepting this gift.

"This gift is large and splendid. This present which the gods have given, shall be your illuminator. It shall be with you every day. Thence consent to accept it!" (After having heard these words) the Añgiras accepted the reward.

In reciting this Devanîtha, the priest stops at every pâda, just as is done when the Nivid is repeated, and pronounces "om" at the last pâda, just as is the case with the Nivid.

<sup>32</sup> Instead of *neta sann*, which reading is to be found here, as well as in the Atharvaveda, *netaḥ sann* must be read; neath then is an irregular form of the past part. of *ni* to carry, standing for *nita*.

## 36.

(*Bhûte-chhad, Ahanasya, Dadhikrâvan, Pávamânya, and the Indra Brihaspati verses.*)

He now repeats the *Bhûte-chhad*<sup>33</sup> (dazzling power) verses. By means of these verses the Devas approached the Asuras by fighting and cunning. For by means of them they dazzled the power of the Asuras, and consequently overcame them. In the same way the sacrificer who repeats these verses, overcomes his enemy. They are repeated half verse by half verse, to obtain a footing.

He now repeats the *Ahanasya*<sup>34</sup> verses. For the sperm is poured forth from the *Ahanasya* (penis); and from the sperm creatures are born. In this way the priest makes offspring (to the sacrificer.) These verses are ten in number; for the *Virâj* has ten syllables, and the *Virâj* is food; from food the sperm is produced) and can (consequently) be poured forth, and from sperm creatures are produced. He repeats them with *Nyûñkha*; for this is food.

He now repeats the *Dadhikrâvan* verse, *dadhikrâvano akârishum* (Atharv. V. 20, 137, 3). For the *Dadhikra* is the purifier of the gods. For he (the priest) spoke such (words<sup>35</sup>) as are to be regarded as the speech containing the most excellent semen.<sup>36</sup> By means of this purifier of the gods he purifies speech (*âch*). The verse is in the *Anushṭubh* metre; for *âch* is *Anushṭubh*, and thus she becomes purified by her own metre.

<sup>33</sup> *Tram indra s'arma riña*, A.V. 20, 135, 11-13.

<sup>34</sup> Lit. penis; for *âhanas*, *âhana*, means penis, derived just as *aghanyâ*, i. e. from the root *han* to strike. Sây. explains it by *mañjanam*, i.e. cohabitation.

<sup>35</sup> *Yad asya anhubhedydh*, A.V. 20, 136, 1-10.

<sup>36</sup> The repetition of the *Ahanasya* verses is to be understood.

He now repeats the *Pāvamānya* verses, *sutāso madhumatamā* (9, 101, 4); for the *Pāvamānyas* (purification verses) are the purification of the gods. For he spoke such (words) as are to be regarded as the speech containing the most excellent semen. By means of this purifier of the gods he purifies speech. They are *Anushtubhs*; for the Vāch is *Anushtubh*, and thus she becomes purified by her own metre.

He now repeats the *Indra-Bṛihaspati* triplet of verses commencing, *avā drapso aṁśumatūm* (8, 85 13-15). At the end of it (verse 15) there is said “Indra assisted by Bṛihaspati, conquered the tribe of the despisers of the Devas when they encountered (the Devas on the battle field).” For the Asura nation, when they had marched out to fight against the Devas, was everywhere subjugated by Indra with the assistance of Bṛihaspati, and driven away. There fore the sacrificers subdue and drive away by mean of Indra and Bṛihaspati the nation of the Asura (*asurya varna*).<sup>37</sup>

They ask, Should the Hotri-priest, on the sixth day, repeat (the hymns) along (with the additional *Shastras*?) See 6, 26.

He concludes with a Bṛihaspati verse; thence he ought not to repeat (the hymns) along (with the additional *Shastras*).

<sup>37</sup> That these are the Zoroastrians, is beyond any doubt. See Essays on the Sacred Language, Writings, &c. of the Parsis, p 226-30.

## SEVENTH BOOK.

### FIRST CHAPTER.

(*The distribution of the different parts of the sacrificial animal among the priests.*)

#### 1.

Now follows the division of the different parts of the sacrificial animal (among the priests). We shall describe it. The two jawbones with the tongue are to be given to the Prastotar; the breast in the form of an eagle to the Udgâtar; the throat with the palate to the Pratihartar; the lower part of the right loins to the Hotar; the left to the Brahmâ; the right thigh to the Maitrâvaruna; the left to the Brahmânâchhañsi; the right side with the shoulder to the Adhvaryu; the left side to those who accompany the chants;<sup>2</sup> the left shoulder to the Pratipasthâtar; the lower part of the right arm to the Neshtar; the lower part of the left arm to the Potar; the upper part of the right thigh to the Achhâvâka; the left to the Agnîdhra; the upper part of the right arm to the Atreya<sup>3</sup>; the left to the Sadasya; the back bone

<sup>1</sup> The same piece is found in A'sv. Sr. S. 12, 9.

<sup>2</sup> The Upagâtris accompany the chant of the Sâma singers with certain syllables which correspond to the Pratigâra of the Adhvaryu. This accompaniment is called *upagânam*. It differs according to the different Sûmans. At the Bahish-pavamâna Stotra at the morning libation, the *upagânam* of the Upagâtri is *ho*. Besides the sacrificer has to make an *upagânam* also. This is *om* at the Babish-pavamâna Stotra.

<sup>3</sup> The Atreya who is here mentioned as a receiver of a share in the sacrificial animal, is no officiating priest. But the circumstance that he receives gold for his Dahshîñâ and that it is given to him before

and the urinal bladder to the Grihapati (sacrificer); the right feet to the Grihapati who gives a feasting; the left feet to the wife of that Grihapati who gives a feasting; the upper lip is common to both (the Grihapati and his wife), which is to be divided by the Grihapati. They offer the tail of the animal to wives, but they should give it to a Brâhmaṇa; the fleshy processes (*mañikâh*) on the neck and three gristles (*kihasâh*) to the Grâvastut; three other gristles and one-half of the fleshy part on the back (*vaikartta<sup>4</sup>*) to the Unnetar; the other half of the fleshy part on the neck and the left lobe (*kloma<sup>5</sup>*) to the slaughterer, who should present it to a Brâhmaṇa, if he himself would not happen to be a Brâhmaṇa. The head is to be given to the Subrahmanyâ, the skin belongs to him (the Subrahmanyâ), who spoke, *s'vah sutyâm* (to morrow at the Soma sacrifice);<sup>6</sup> that part of the sacrificial animal at a Soma sacrifice which belongs to Ilâ (sacrificial food) is common to all the priests; only for the Hotar it is optional.

All these portions of the sacrificial animal amount to thirty-six single pieces, each of which represents the pâda (foot) of a verse by which the sacrifice is carried up. The Brihatî metre consists of thirty-six syllables; and the heavenly worlds are of the Brihatî nature. In this way (by dividing the animal into thirty-six parts) they gain life (in this world) and the heavens, and having become established in both (this and that world) they walk there.

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the other priests (save the Agnîdhra), as we learn from the Kâtiya Srâuta Sûtras 10, 2, 21 shows, that he had a certain right to a principal share in all sacrificial donations. *Atrya* meaning only a descendant of the Atrigotra, the right appears to have been hereditary in the family of the ancient Rishi Atri.

<sup>4</sup> A large piece of flesh.—*Sây.*

<sup>5</sup> The piece of flesh which is on the side of the heart.—*Sây.*

<sup>6</sup> See the note to 6, 3.

To those who divide the sacrificial animal in the way mentioned, it becomes the guide to heaven. But those who make the division otherwise are like scoundrels and miscreants who kill an animal merely (for gratifying their lust after flesh).

This division of the sacrificial animal was invented by the Rishi *Devabhāga*, a son of S'ruta.<sup>6</sup> When he was departing from this life, he did not entrust (the secret to any one). But a supernatural being communicated it to *Girija*, the son of *Babhu*. Since his time men study it.

## SECOND CHAPTER.

*The penances for mishaps to the performer of the Agnihotram).*

### 2.

(*What penances are required when an Agnihotri dies.*)

They ask, If a man who has already established a sacred fire (an Agnihotri) should die on the day previous to a sacrifice (*upavasatha*), what is to become of his sacrifice (to which all preparations had been made)? One should not have it brought; thus say some; for he (the owner) himself has no share in the sacrifice.

They ask, If an Agnihotri should die after having placed the intended fire offering, be it the *sannāyya*<sup>1</sup> or (other) offerings (on the fire), how is

<sup>1</sup> Thus Sāy., but the translation, i. e. sacrificial priest acquainted with the Shruti) would suit better.

*Sannāyya* is the technical term for a certain offering of the Agnihotris. It is prepared in the following way: The Advharyu takes the milk from three cows called *Gāngā*, *Yamunā*, and *Sarāvati*, on the morning and evening, and gives it to the Agnidhra. Half the milk is first drawn from the udder of each of the three cows under the recital of mantras; then the same is done silently (*tūshṇim*). The milk is taken from these cows on the evening of the New Moon.

this to be atoned for ? One shall put all these things one after the other round the fire (like sticks, *paridhas*) and burn them all together. This is the penance.

They ask, If an Agnihotri should die after having placed the sacrificial offerings (ready made) on the Vedi,<sup>2</sup> what is the atonement ? One ought to sacrifice them all in the Ahavaniya fire with the formula *Srāhá*, to all those deities for whom they were intended (by the deceased Agnihotri).

They ask, If an Agnihotri should die when abroad what is to become of his burnt offering (*agnihotram*). (There are two ways). Either one shall then sacrifice the milk of a cow to which another (as its own) calf had been brought (to rear it up), for the milk of such a cow is as different as the oblation brought in the name of an Agnihotri deceased. Or they may offer the milk of any other cow. But they mention another way besides. (The relatives of the deceased Agnihotri) should keep burning the (three) constantly blazing fires (Ahavaniya, &c. without giving them any offering till the ashes of the deceased shall have been collected. Should they not be forthcoming, then they should take three hundred and sixty footstalks of Palás'a leaves and form of them a human figure, and perform in it all the funeral ceremonies required (*áśrt*). After having brought the members of this artificial corpse into contact with the three sacred fires, they shall remove (extinguish) them. They shall make this huma

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day, and on the morning of the following day, the so-called Pratipada (the first day of the month). The milk drawn on the evening made hot, and lime-juice poured over it, to make it sour, whereupon it is hung up. The fresh milk of the following morning is then mixed with it, and both are sacrificed along with the Purodáshas. Only he who has already performed the Agnishtoma is allowed to sacrifice the Sánnáyya at the Darśapárñimá ishtí. (Oral information)

<sup>2</sup> The place for all the offerings.

figure in the following way: one hundred and fifty footstalks are to represent the trunk of the corpse, one hundred and forty both the thighs, and fifty both the loins, and the rest are instead of the head, and are therefore to be placed accordingly. This is the penance.

## 3.

(*This paragraph is identical with 5, 27.*)

## 4.

*On the penances in the case of the Sānnāyya being spoiled.)*

They ask, If the Sānnāyya which was milked on the evening becomes spoiled or is lost (during the night), what is the penance for it? (The answer is) The Agnihotri shall divide the milk of the morning into two parts, and after having curdled one part of it, he may offer it. This is the penance.

They ask, If the Sānnāyya which was milked on the morning becomes spoiled or lost, what is the penance? (The answer is) He must prepare a Purodāśā for Indra and Mahendra, divide it instead of the milk, into the parts required, and then sacrifice it. This is the penance.

They ask, If all the milk (of the morning and evening) of the Sānnāyya becomes spoiled or is lost, what is the penance for it? The penance is made the same way by offering the Indra or Mahendra purodāśā (as in the preceding case.)

They ask, If all the offerings (Purodāśā, curds, &c.) become spoiled or are lost, what is the penance for it? He ought to prepare all these offerings with melted butter, and having apportioned to the several gods their respective parts, should sacrifice this triyahavis (offerings with melted butter) as an Ishti.

Then he ought to prepare another Ishṭi all smooth and even. This sacrifice performed (in the regular way) is the penance for the first which had been spoiled.

## 5.

(*The penances required when anything of the Agnihotram is spilt, or the spoon is broken, or the Gārhapatya fire extinguished.*)

They ask, If anything improper for being offered should fall into the fire offering when placed (over the fire to make it ready), what is the penance for it? The Agnihotri then ought to pour all this into a Sruch (sacrificial spoon), go eastwards and place the usual fuel (*samidh*) into the Ahavaniya fire. After having taken some hot ashes from the northern part of the Ahavaniya fire, he shall sacrifice it by repeating either in his mind (the usual Agnihotra mantra), or the Prajāpati verse.<sup>3</sup> In this way (by means of the hot ashes) the offering becomes sacrificed and not sacrificed.<sup>4</sup> (It is of no consequence whether only one or two turns of the oblation become spoiled); the penance for it is always performed in the way described. Should the Agnihotri be able to remove thus (the unclean thing fallen into the offering) by pouring out all that is spoiled, and pour in what is unspoiled, then he ought to sacrifice it just as its turn<sup>5</sup> is. This is the penance.

They ask, If the fire offering when placed over the fire (for being made ready) is spilt or runs over (by boiling), what is then the penance for it? If

<sup>3</sup> *Prajāpate na trad etāni* (10, 121, 10).

<sup>4</sup> It is only burnt by the ashes, but not sacrificed in the proper way.

<sup>5</sup> *Unniti*. Sāy. understands by it the placing of the offering in the Agnihotra-havani, which is a kind of large spoon.

shall touch what fell down with water for appeasing (arresting the evil consequences); for water serves for this purpose. Then moving with his right hand over what fell out, he mutters the mantra, "May a third go to heaven to the gods as a sacrifice; might I obtain thence wealth! May a third go to the air, to the Pitaras, as a sacrifice; might I obtain thence wealth! May a third go to the earth, to men; might I obtain thence wealth!" Then he mutters the Vishnu-Varuna verse, *yayor ojasā shabhitā rajāṁsi* (A. V. 7, 25, 1).<sup>6</sup> For Vishnu watches over what is performed badly in the sacrifice, and Varuna over what is performed well. To appease both of them this penance (is appropriate).

They ask, When the fire offering, after having been made ready, at the time when the Adhvaryu takes it eastward to the Ahavaniya fire (to sacrifice it), runs over or is spilt altogether, what is the penance for it? (The Adhvaryu is not allowed to turn back his face.) If he would turn his face backward, then he would turn the sacrificer from heaven. Therefore some other men) must gather up for him when he is seated (having turned the face eastward) the remainder of the offering, which he then sacrifices just in its turn.<sup>7</sup> This is the penance for it.

They ask, if the sacrificial spoon (*sruch*) should be broken, what is the penance for it? He ought to take another Sruch and sacrifice with it. Then he shall throw the broken Sruch into the Ahavaniya fire, the stick being in the front, and its cavity behind. This is the penance for it.

They ask, If the fire in the Ahavaniya only is burning, but that in the Gârhapatya is extinguished, what is the penance for it? When he takes off the

<sup>6</sup> See 3, 38.

<sup>7</sup> Four times a portion is to be poured into the Agnihotra-havant.

eastern portion of the Ahavaniya (for the Gârhapatya) then he might lose his place; if he takes off the western portion, then he would spread the sacrifice in the way the Asuras do; if he kindles (a new fire by friction, then he might produce an enemy to the sacrificer; if he extinguishes it, then the vital breath would leave the sacrificer. Thence he must take the whole (Ahavaniya fire) and mixing it with its ashes, place it in the Gârhapatya, and then take off the eastern part as Ahavaniya. This is the penance for it.

## 6.

(*The penances for a firebrand taken from a sacred fire, for mingling the sacred fires with one another or with profane fires.*)

They ask, If they take fire from that belonging to an Agnihotri,<sup>8</sup> what is the penance for it? Should another Agni be at hand, then he should put him in the place of the former which has been taken. Were this not the case, then he ought to portion out the *Agni Agnivat* a Purodâs'a consisting of eight pieces (kapâlas). The Anuvâkyâ and Yâjyâ required for this purpose are, *agninâ agnih samidhyate* (fire kindled by fire, 1, 12, 6); *tvam hy agne agnina* (43, 14). Or he may omit the Anuvâkyâ and Yâjyâ verses and (simply) throw (melted butter) into the Ahavaniya, under the recital of the words, *to Agni Agnivat Svâhâ!* This is the penance for it.

They ask, When some one's Ahavaniya and Gârhapatya fires should become mutually mingle together, what is the penance for it? One must portion out to *Agni viti* a Purodâs'a consisting of eight pieces, under the recital of the followin

<sup>8</sup> Sây. understands the fire which is taken from the Ahavaniya and placed in the Gârhapatya.

Anuvâkyâ and Yâjyâ verses: *agnâ âyâhi vîtaye* (6, 16, 10); *yo agnim devarîtaye* (1, 12, 9). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni vîti Svâhâ!* in the Ahavaniya fire. This is the penance for it..

They ask, When all the (three) fires of an Agnihotri should become mutually mingled together, what is the penance for it ? One must portion out to *Agni Vivichi* (Agni the separator) a Purodâsâ consisting of eight pieces, and repeat the following Anuvâkyâ and Yâjyâ verses, *srau ya rastor ushasam aruchi* (7, 10, 2); *trâm agne mâtushir llate vis'ah* (5, 8, 3). Or he may (simply) offer (melted butter) under the recital of, *to Agni Vivichi Svâhâ!* in the Ahavaniya fire. This is the penance for it.

They ask, When some one's fires are mingled together with other fires, what is the penance for it ? One must portion out to *Agni kshmâvat* a Purodâsâ consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ : *shrandad agnis tannyan* (10, 45, 4); *adhâ yathâ nah pitoraḥ parâsaḥ* (4, 2, 16). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni kshmâvât Svâhâ!* in the Ahavaniya fire. This is the penance for it.

## 7.

*The penance for a sacred fire becoming mixed with those of a conflagration in a village, or in a wood, or with lightning, or with those burning a corpse.)*

They ask, when the fire of an Agnihotri should burn together with the fire of a general conflagration in the village, what is the penance for it ? He ought to portion out a Purodâsâ consisting of eight pieces to *Agni Sañvargâ* (Agni the mingler) under the recital of the following Anuvâkyâ and Yâjyâ: *kuvit su no jâvishtaye* (8, 64, 11), *mâ no asmin mahâdhane* (8, 64,

12). Or he may (simply) sacrifice (melted butter under the recital of, *to Agni Sañvarga Svâhâ!* in the Ahavaniya fire. This is the penance for it.

They ask, when the fires of an Agnihotri (have been struck) by lightning, and become mingled with it, what is the penance for it? He must offer to *Agni apsumat* (water Agni) a Purodas consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ: *Apsr agne* (8, 43, 9) ~~ayó dadhe~~ (3, 1, 3). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni apsuma Svâhâ!* in the Ahavaniya fire. This is the penance for it.

• They ask, When the fires of an Agnihotri should become mingled with the fire which burns a corpse what is the penance for it? He must offer to *Agni s'uchi* a Purodâsa consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ *Agnih s'uchiratatañah* (8, 44, 21); *ud agne s'uchayatava* (8, 44, 17). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni s'uchi Svâhâ!* the Ahavaniya fire. This is the penance for it.

They ask, When the fires of an Agnihotri should burn together with those of a forest conflagration what is the penance for it? He shall catch the fires with the Aranis (the two wooden sticks used for producing fire), or (if this be impossible) he should save a firebrand from either the Ahavaniya Gârhapatya. Were this impossible, then he must offer to *Agni Sañvarga* (Agni the mixer) a Purodâsa consisting of eight pieces under the recital of the abovementioned Anuvâkyâ and Yâjyâ (which belong to the Agni Sañvarga). Or he may (simply) sacrifice (melted butter) under the recital of, *to Agni Sañvarga Svâhâ!* in the Ahavaniya fire. This is the penance for it.

## 8.

(*The penances when the Agnihotri sheds tears, or breaks his vow, or neglects the performance of the Dars'apûrñima ishti, or when he allows his fires to go out.*)

They ask, when an Agnihotri on the day previous to the sacrifice should shed tears, by which the Purodâs'a might be sullied, what is the penance for it? He must offer to *Agni vratabhrit* (Agni the bearer of vows) a Purodâs'a consisting of eight pieces under the recital of the following Anuvâkyâ and âyâ: *tram agne vratabhrit s'uchir* (As'v. S'r. S. 3, 11) *ratâni bibhrad vrataþâ* (As'v. S'r. S. 3, 11).<sup>9</sup> Or he may sacrifice (melted butter) under the recital of, *Agni vratabhrit Svâhâ!* in the Ahavaniya fire. This is the penance for it.

They ask, When an Agnihotri should do something contrary to his vow (religion) on the day previous to the sacrifice, what is the penance for it? He must offer a Purodâs'a consisting of eight pieces to *Agni vrataþati* (Agni the lord of vows) under the recital of the following Anuvâkyâ and âyâ: *tram agne vrataþati asi* (8, 11, 1); *yad vrogyam praminâma* (10, 2, 4). Or he may sacrifice melted butter under the recital of, *to Agni vrataþati Svâhâ!* in the Ahavaniya fire. This is the penance for it.

They ask, When an Agnihotri should neglect the celebration of the New Moon or Full Moon sacrifices,

<sup>9</sup>The Anuvâkyâ is according to As'val.

वमाने व्रतभृच्छुचिरस्मे देवानि ह्रावह ।

उप यज्ञं वर्तिष्य नः ॥

The Yâjyâ is:

मत्तनि विभद्वत्पा अद्यधो यजानो देवानजरः सुवीरः ।

देवदत्तनि सुमूलीको अरनो गोपाय नो जीवसे जातवेदः ॥

what is the penance for it? He must offer to *Agni pathikrit* (paver of ways) a Purodâs'a consisting<sup>10</sup> of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ : *rettha hi vedho adhvare* (6, 16, 3); *ā devânâm api.* (10, 2, 3). Or he may sacrifice (melted butter) under the recital of, to *Agni Pathikrit Sôráhâ!* in the Ahavaniâ fire. This is the penance for it.

They ask, When all (three) fires of an Agnihotri should go out, what is the penance for it? He must offer to *Agni tapasvat, janadvat, and pâkavat*, a Purodâs'a, consisting of eight pieces under the recita of the following Anuvâkyâ and Yajyâ : *âyâhi tapase janeshu* (As'v. S'r S. 3, 11); *ā no yâhi tapase* (As'v. S'r. S. 3, 11).<sup>10</sup> Or he may sacrifice (melted butter) in the Ahavaniâ fire under the recital of to *Agni tapasvat, janadvat, pâkavat Sôráhâ!* This is the penance for it.

## 9.

(*Penances for an Agnihotri when he eats new corn without bringing the sacrifice prescribed, and for various mishaps and neglects when sacrificing.*)

They ask, When an Agnihotri eats new corn without having offered the Agrayâna<sup>11</sup> ishtî, what is the penance for it? He must offer to *Agni Vais'vânam* a Purodâs'a consisting of twelve pieces under the

<sup>10</sup> The Anuvâkyâ is :

आयाहि तपसा जनेष्वये पावको अचिष्ठा ।

उपेसां सुषृतिं भस ॥

The Yâjyâ is :

आ नो याहि तपसा जनेष्वने पावक दीयत ।

हथा देवेषु नो दधत् ॥

<sup>11</sup> This Ishṭî is prescribed to be performed before the Agnihotri allowed to eat new corn.

recital of the following Anuvâkyâ and Yâjyâ ; *Vais'vâ-*  
*naro qijjanat* (?) ; *prishṭo divi prishṭo* (I, 98, 2).  
 Or he may offer to *Agni Vais'vânara* (melted butter)  
 in the Ahavaniya fire under the recital of, *to Agni*  
*Vais'vânara Svâhâ !* This is the penance for it.

They ask, When one of the potsherds (*hapâ-*  
*las*) containing the Purodâs'a should be destroyed,  
 what is the penance for it? He must offer a  
 Purodâs'a, consisting of two pieces, to the As'vins,  
 under the recital of the following Anuvâkyâ and  
 Yâjyâ : *as'vinâ vartir* (I, 92, 16); *ā gonatâ násatyâ*  
 (72, 1). Or he may sacrifice (melted butter) in  
 the Ahavaniya fire under the recital of, *to the As'vins*  
*vâhâ !* This is the penance for it.

They ask, When the stalks of kus'a grass (*paritrâ*)  
 on which the offering is placed) should be destroy-  
 ed, what is the penance for it? He must offer to  
*Agni pavitravat* a Purodâs'a consisting of eight pieces,  
 under the recital of the following Anuvâkyâ and  
 Yâjyâ : *pavitram te ritatam* (9, 83, 1); *taposh pavitrum*  
 (9, 83, 2). Or he may offer (melted butter) in the  
 Ahavaniya fire under the recital of, *to Agni pavi-*  
*rat Svâhâ !* This is the penance for it.

They ask, when the gold of an Agnihotri should  
 be destroyed, what is the penance for it? He must  
 offer to *Agni hiranyavat* a Purodâs'a consisting  
 of eight pieces under the recital of the following  
 Anuvâkyâ and Yâjyâ : *hiranyakesh'o rajaso visâra*  
 (I, 79, 1); *ā te suparnâ aminantam* (I, 79, 2). Or  
 he may offer (melted butter) in the Ahavaniya  
 fire under the recital of, *to Agni hiranyavat Svâhâ !*  
 This is the penance for it.

They ask, When an Agnihotri offers the fire  
 oblation without having performed in the morning  
 the usual ablution, what is the penance for it? He  
 must offer to *Agni Varuṇa* a Purodâs'a consisting of  
 eight pieces under the recital of the following

Anuvâkyâ and Yâjyâ : *tram no agne varunasya* (4, 1, 4) *sa tvam no agne avamo* (4, 1, 5). Or he may offer (melted butter) in the Ahavanîya fire under the recital of, *to Agni Varuna Srâhâ !* This is the penance for it.

They ask, When an Agnihotri eats food prepared by a woman who is confined (*sûtaka*), what is the penance for it ? He must offer to *Agni tantumat Purodâs'a* consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ : *tantum tanian rajaso* (10, 53, 6); *akshinaho nahy tanot* (10, 53, 7). Or he may sacrifice (melted butter) in the Ahavanîya fire, under the recital of, *to Agni tantumat Srâhâ !* This is the penance for it.

• They ask, When an Agnihotri hears, when living any one, an enemy, say, that he (the Agnihotri) is dead, what is the penance for it ? He must offer *Agni surabhimat* a Purodâs'a consisting of eight pieces under the recital of the following Anuvâkyâ and Yâjyâ : *Agnir hotâ nyasidad* (5, 1, 6); *sâdhâ akarâ dera ritim* (10, 53, 3). Or he may sacrifice (melted butter) in the Ahavanîya fire under the recital of, *to Agnir surabhimat Svâhâ !* This is the penance for it.

They ask, When the wife or the cow of an Agnihotri give birth to twins, what is the penance for it ? He must offer to *Agni marutvat* a Purodâs'a consisting of thirteen pieces under the recital of the following Anuvâkyâ and Yâjyâ : *maruto yasya hi lshaye* (86, 1); *arâived* (5, 58, 5). Or he may sacrifice (melted butter) in the Ahavanîya fire under the recital of, *to Agni marutvat Svâhâ !* This is the penance for it.

They ask, Should an Agnihotri who has lost his wife, bring the fire oblation, or should he not ? I should do so. If he does not do so, then he is called

an Anaddhâ<sup>12</sup> man. Who is an Anaddhâ? He who offers oblations to neither the gods, nor to the ancestors, nor to men. Therefore the Agnihotri who has lost his wife, should nevertheless bring the burnt offering (*agrihotram*). There is a stanza concerning sacrificial customs, where is said, "He who has lost his wife may bring the Sâutrâmani<sup>13</sup> sacrifice; or he is not allowed to drink Soma! But he must discharge the duties towards his parents."<sup>14</sup> But whereas the sacred tradition (*sruti*) enjoins sacrifice,<sup>15</sup> let him bring the Soma sacrifice.

<sup>12</sup> By this term a man is to be understood who, from reasons which are not culpable, does not discharge his duties towards the gods, ancestors and men. All the MSS. read *manushyâ* instead of *manushyân*.

<sup>13</sup> The Sâutrâmani (*ashti*) is a substitute for the Soma sacrifice. The spirituous liquor is taken instead of Soma, and milk. Both are filled in the Soma vessels. It is performed in various ways, is mentioned, and its performance briefly described in the As'val. 8, 3, 9, and in the Kâtiya Sûtras (in the 19th Adhyâya). From two to four animals are immolated, one to the A'svins, one to Sarasvati, one to Indra, and one to Brihaspati. The Pasupurodâsha are Indra, Savitar and Varuna. The Puronivâkya for the offering the spirituous liquor is, *yuvâñ surânam as'vina* (10, 17, 4). The *asha* for repeating the Yâjña mantra is as follows:

सोमा यक्षदद्यना सरस्वतीमिन्द्रं सुत्रामाणं सोमानां चुराचणां  
प्रत्यं अन्तु पिबन्तु मदन्तु सोमाग्नसुराचणो होतर्यज

(The offering to be presented to the A'svins, Sarasvati, and Indra unman, are here called *somâgna surâmaṇah*, i. e. Soma drops which are spirituous liquor). The Yâjña is *putram wa pitariu* (10, 181, 5). The sacrifice is brought up to the present day in the Dekkan.

<sup>14</sup> In another Sâkhâ there is said, that a Brâhman has incurred two debts, the Brâhma-châryam or celibacy as a debt to the Rishis, sacrifice as a debt to the gods, and the necessity of begetting children as a debt to the Pitaras.—*Sây.*

<sup>15</sup> "Worship the gods by sacrificing, read the Vedas, and beget children." This is the sacred tradition (*Sruti*) here alluded to.—*Sây.*

(How the Agnihotram of him who has no wife becomes performed).<sup>16</sup>

They ask, In what way does an Agnihotri, who has no wife bring his oblations with Speech (*i.e.* by repeating the mantras required with his voice) ? In what way does he offer his (daily) burnt offering, when his wife dies, after he has already entered on the status of an Agnihotri, his wife having (by her death) destroyed the qualification for the performance of the (daily) burnt offering ?<sup>17</sup>

They say, That one has children, grand-children and relations in this world, and in that world, in this world, there is heaven (*i.e.* heaven is to be gained in this world by sacrificing). (The Agnihotri will

<sup>16</sup> This paragraph offers considerable difficulties to the translator. Its style is not plain and perspicuous, and it appears that it is an interpolation as well as the following (11th) paragraph. But whether it is an interpolation of latter times is very doubtful. The poet may (to judge from its unorthodox language) even be older than the bulk of the Aitareya Brähmanam. Sây. who inverts their order says, that they are found in some countries, whereas they are wanting in others. In his Commentary on the 10th paragraph Sây. does several times violence to grammar. He asserts in instance that अऽः after पुत्रान् is to be taken in the sense of the third person singular of the potential, standing for त्वा. The same sense of a potential he gives to the perfect tense, निरु. Both these explanations are inadmissible. The purpose of the paragraph is to show, in what way an Agnihotri may continue his sacrificial career, though it be interrupted by the death of his wife. For the rule is, that the sacrificer must always have his wife with him (their hands are tied together on such an occasion) when he is sacrificing.

<sup>17</sup> This is the translation of the term *nashṭāvagnihotram*, which I take as a kind of compound. Sây. explains it, *nashṭam eva bhāvā pūrvasiddhān agnibhā patnidāhāpakshe punaragnihotrahetū agnivām abhāvit*. *Nashṭā* is to be taken in the sense of an *an*-past participle, "having destroyed," *vā* appears to have the sense of *eva* as Sây. explains. That *vā* can form part of a compound word *abhividnyavatā* proves, (7, 2).

has no wife, says to his children, &c.) "I have ascended to heaven by means of what was no heaven (i.e. by the sacrifice performed in this world)." He who does not wish for a (second) wife (for having his sacrificial ceremonies continuously performed), keeps thus (by speaking to his children, &c. in the way indicated) his connection with the other world up. Thence they (his children) establish new fires) for him who has lost his wife.

How does he who has no wife bring his oblations (with his mind)? (The answer is) Faith is his wife, and Truth the sacrificer. The marriage of Faith and Truth is a most happy one. For by Faith and Truth they conquer the celestial world.

## 11.

(*the different names of the Full and New Moon.*)

They say, if an Agnihotri, who has not pledged himself by the usual vow, makes preparations for the performance of the Full and New Moon sacrifices, the gods do not eat his food. If he, therefore, in making his preparations, thinks, might the gods my food,<sup>18</sup> (then they eat it). He ought to make the preparations on the first part of the New Moon; this is the opinion of the *Paiñgyas*: he shall like them on the latter part; this is the opinion of the *Kuushitakis*. The first part of the Full Moon is called *Anumati*,<sup>19</sup> the latter *Ráká*; the first

<sup>18</sup> All this refers to an Agnihotri who has lost his wife and is continuing his sacrifice.

<sup>19</sup> The lunar day on which either the Full Moon or New Moon takes place is divided into two parts, and is consequently broken. For the fourteenth *tithi* (or lunar day) is at an end, though it might not have been lasting for the usual time of thirty Muhūrtas, as soon as the moon appears to the eye, either completely full, or (at the Moon) distinctly visible. The broken lunar day (the fourteenth) is called *Anumati* at the Full Moon time, and *Sinicáli* at the

part of the New Moon day is called *Sinirâli*, at its latter part *Kuhû*. The space which the moon requires for setting and rising again is called *Tit* (lunar day). Without paying any attention (to the opinion of the *Baiñgyas*) to make the preparations on the first part of the Full Moon day, he brings his sacrifice when he meets (sees) the Moon (rising) on the New Moon day;<sup>20</sup> on this (day) they buy the Soma. Therefore he must always make his preparations on the second part of either the Full or New Moon days (*i. e.* on the days on which the moon enters into either phase). All days which follow belong to Soma (the Soma sacrifice may be completed). He brings the Soma sacrifice as far as the Soma is a deity; for the divine Soul is the moon. Therefore he must make the preparations on the second part of that lunar day.

## 12.

(*On some other penances for mishaps occurring to Agnihotri. Where the Agnihotri must walk between his fires. Whether the Dakshina Agni is to be fed with the other fires also. How an Agnihotri should behave when absent from his fires.*)

They ask, If the sun rise or set before an Agnihotri takes fire out of (the Gárhapatya to bring to the Ahavaniya), or should it, when placed (in Ahavaniya) be extinguished before he brings burnt offering (Homa), what is the penance for it? He shall take it out after sunset, after having placed a piece of gold before it; for light is a splen-

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New Moon time; the remaining part of the day (till the moon is then either *Râkha* or *Kuhû*). This part of the day forms then either of the proper Full Moon or New Moon day (the fifteenth).

<sup>20</sup> That is on the fifteenth.

body (*s'ukram*), and gold is the splendid light, and that body (the sun) is just this light. Seeing it shining he takes out the fire. At morning time (after sunrise) he may take out the fire when he has put silver below it; for this (silver) is of the same nature with the night (representing the splendour of the moon and the stars). He shall take out (of the Gârhapatya) the Ahavaniya before the shadows are cast together before it has grown completely dark). For the shadow of darkness is death. By means of this light (the silver) he overcomes death, which is the shadow of darkness. This is the penance.

They ask, When a cart, or a carriage, or horses go over the Gârhapatya and Ahavaniya fires of an Agnihotri, what is the penance for it? He shall not mind it at all, thus they say, believing that these things (their types) are placed in his soul. But should he mind it, then he shall form a line of water drops from the Gârhapatya to the Ahavaniya under the recital of *tantum tanvan rajaso* (10, 53, 6). This is the penance.

They ask, Shall the Agnihotri when feeding the other fires with wood make the Dakshîña Agni (*avrâhârya puchana*) also to blaze up brightly, or shall he not do so? Who feeds the fires, puts into his soul the vital breaths; of these fires the Dakshîña Agni provides (the feeder) best with food. He gives him therefore an offering, saying, "to Agni the enjoyer of food, the master of food, Srâhâ!" He who thus knows becomes an enjoyer of food, and a master of food, and obtains children and food.

The Agnihotri must walk between the Gârhapatya and Ahavaniya when he is about to sacrifice; for the Agnis (fires) when perceiving him walk thus, now, "he is about to bring us a sacrifice." By this both these fires destroy all wickedness of him who is thus walking (between them). Whose wicked-

ness is thus destroyed, goes up to the heavenly world. Thus it is declared in another Bráhmaṇam which they quote.

They ask, How can an Agnihotri who intends going abroad be near his sacred fires (established at his home) ? Can he do it when absent, or is he to return to them every day ? He shall approach them silent (in his mind without repeating the mantras). For by keeping silence they aspire after fortune. But some say (he should go to them) every day. For the Agnis of an Agnihotri lose all confidence in him by his absence, fearing lest they be removed or scattered. Therefore he must approach them, and should he not be able to return, he must repeat the words " May you be safe ! may I be safe !" In this way the Agnihotri is safe.

### THIRD CHAPTER.

(*The story of Sunahs'epa*)

#### 13.

(King Haris'chandra wishes for a son. Stanza praising the possession of a son.)

Haris'chandra, the son of Vedhas, of the Iksha-vaku race, was a king who had no son. Though he had a hundred wives, they did not give birth to a son. In his house there lived the Rishis Parvat and Nárada. Once the king addressed to Nárada (the following stanza) :

" Since all beings, those endowed with reason (men) as well as those who are without it (beasts) wish for a son, what is the fruit to be obtained by having a son ? This tell me, O Nárada ? "

Nárada thus addressed in one stanza, replied (the following) ten :

1. The father pays a debt in his son, and gains immortality, when he beholds the face of a son living who was born to him.

2. The pleasure which a father has in his son, exceeds the enjoyment of all other beings, be they in the earth, or in the fire, or in the water.

3. Fathers always overcame great difficulties through a son. (In him) the Self is born out of Self. The son is like a well-provisioned boat, which carries him over.

4. "What is the use of living unwashed,<sup>1</sup> wearing the goatskin,<sup>2</sup> and beard?<sup>3</sup> What is the use of performing austerities?<sup>4</sup> You should wish for a son, O Brahmans!" Thus people talk of them<sup>5</sup> (who forego the married life on account of religious devotion).

5. Food preserves life, clothes protect from cold, gold (golden ornaments) gives beauty, marriages produce wealth in cattle;<sup>6</sup> the wife is the friend, the daughter object of compassion, but the son shines as his light in the highest heaven.

6. The husband enters the wife (in the shape of seed), and when the seed is changed to an embryo, he makes her mother, from whom after having become regenerated, in her, he is born in the tenth month.

7. His wife is only then a real wife (*jāyā* from *jan* to be born) when he is born in her again. The

<sup>1</sup> Here the *Grihastha* is meant.

<sup>2</sup> The *Brahmachārī* is alluded.

<sup>3</sup> The *Vanaprastha* or hermit is to be understood.

<sup>4</sup> The *Parivrājaka*, or religious mendicant is meant.

<sup>5</sup> *Aradavadah*, i. e. pronouncing a blame. Sāy. takes the word in a different sense, "not deserving blame on account of being free from guilt." This explanation is artificial.

<sup>6</sup> At certain kinds of marriages the so-called *Arsha* (the Rishi marriage) a pair of cows was given as a dowry. See As'val. Grihy Sūtr. 1, 6.

seed which is placed in her she develops to a being and sets it forth.

8. The Gods and the Rishis endowed her with great beauty. The gods then told to men, this being is destined to produce you again.

9. He who has no child, has no place (no firm footing). This even know the beasts. Thence the son cohabits (among beasts even) with his mother and sister.

10: This is the broad well-trodden path on which those who have sons walk free from sorrows. Beast and birds know it; thence they cohabit (even) with their own mothers.

Thus he told.

#### 14.

*(A son is born to Harischandra. Varuna repeatedly requests the King to sacrifice his son to him; but the sacrifice is under different pretences always put off by the King.)*

Nârada then told him, " Go and beg of Varuna the king, that he might favour you with the birth of son (promising him at the same time) to sacrifice to him this son when born." He went to Varuna the king, praying, " Let a son be born to me; I will sacrifice him to thee." Then a son, Rohita by name, was born to him. Varuna said to him, " A son is born to thee, sacrifice him to me." Harischandra said, " An animal is fit for being sacrificed when it is more than ten days old. Let him reach this age, then I will sacrifice him to thee." After Rohita had passed the age of ten days, Varuna said to him, " He is now past ten days; sacrifice him to me." Harischandra answered, " A animal is fit for being sacrificed when its teeth come. Let his teeth come, then I will sacrifice him."

him to thee." After his teeth had come,<sup>7</sup> Varuna said to Haris'chandra, "His teeth have now come, sacrifice him to me." He answered, "An animal is fit for being sacrificed when its teeth fall out. Let his teeth fall out, then I will sacrifice him to thee." His teeth fell out. He then said, "His teeth are falling out, sacrifice him to me." He said, "An animal is fit for being sacrificed when its teeth have come again. Let his teeth come again, then I will sacrifice him to thee." His teeth came again. Varuna said, "His teeth have now come again, sacrifice him to me." He answered "A man of the warrior caste is fit for being sacrificed only after having received his full armour. Let him receive his full armour, then I will sacrifice him to thee." He then was invested with the armour. Varuna then said, "He has now received the armour, sacrifice him to me." After having thus spoken, he called his son, and told him, "Well, my dear, to him who gave thee unto me, I will sacrifice thee now." But the son said, "No, no," took his bow and absconded to the wilderness, where he was roaming about for a year.

## 15.

*Continuation of this story. Rohita, Haris'chandra's son, purchases after six years of fruitless wanderings in the forest, a Brahman boy, Sunahs'epa by name, from his parents, to be sacrificed in his stead by Haris'chandra to Varuna. Stanzas.)*

Varuna now seized Haris'chandra, and his belly swelled (*i.e.* he was attacked by dropsy). When Rohita heard of it, he left the forest, and went to a village where Indra in human disguise met him, and said to him, "There is no happiness for him who does not travel, Rohita! thus we have heard. Living

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The words *ajnatavāi* and *apatsatavāi* are a kind of infinitives.

in the society of men, the best man (often) becomes a sinner (by seduction, which is best avoided by wandering in places void of human dwellings); for Indra surely is the friend of the traveller. Therefore, wander!"

Rohita thinking, a Brâhman told me to wander wandered for a second year in the forest. When he was entering a village after having left the forest, Indra met him in human disguise, and said to him, "The feet of the wanderer are like the flower, his soul is growing and reaping the fruit; and all his sins are destroyed by his fatigues in wandering. Therefore wander!"

Rohita thinking, a Brâhman told me to wander wandered then a third year in the forest. When he was entering a village after having left the forest, Indra met him in human disguise and said to him "The fortune of him who is sitting, sits; it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore, wander!"

Rohita thinking, a Brâhman told me to wander wandered then a fourth year in the forest. When he was entering a village after having left the forest, Indra said to him, "The Kali is lying on the ground, the Dvâpara is hovering there; the Trâtâ is getting up, but the Krita happens to walk (hither and thither).<sup>8</sup> Therefore, wander, wander!"

Rohita thinking, a Brâhman told me to wander wandered for a fifth year in the forest. When he wa

<sup>8</sup> Say, does not give any explanation of this important passage where the names of the Yugas are mentioned for the first time. The four names are, as is well known from other sources (see the Sanskrit Dictionary by Boehltingk and Roth. s. v. *kali*, *dvâpara*, &c.), names of dice, used at gambling. The meaning of this Gâtha is, There is every success to be hoped; for the unluckiest die, the Kali, is lying, two others are slowly moving and half fallen, but the luckiest, i.e. Krita, is in full motion. The position of dice given here is indicative of a fair chance of winning the game.

entering a village after having left the forest, Indra said to him, "The wanderer finds honey and the sweet Uđumbara fruit; behold the beauty of the sun, who is not wearied by his wanderings. Therefore, wander, wander!"

Rohita then wandered for a sixth year in the forest. He met (this time) the Rishi *Ajigarta*, the son of *Suyarasa*, who was starving, in the forest. He had three sons, *Sunahpuchha*, *Sunahs'epa*, and *Sunolangūla*. He told him, "Rishi! I give thee a hundred cows: for I will ransom myself (from being sacrificed) with one of these (thy sons)." Ajigarta then accepted the oldest, saying "Do not take him," and he mother excepted the youngest, saying "Do not take him." Thus they agreed upon the middle one, *Sunahs'epa*. He then gave for him a hundred cows, left the forest, entered the village, and brought him before his father, saying, "O my dear (father)! by this my I will ransom myself (from being sacrificed)." He then approached Varuna the king (and said), "I will sacrifice him to thee!" He said, "Well, let it be done; for a Brâhman is worth more than a Kshattriya!" Varuna then explained to the king the rites of the Râjasûya sacrifice, at which on the day appointed for the inauguration (*abhishechaniya*), he replaced the (sacrificial animal) by a man.

### 16.

*The sacrifice with the intended human victim comes off. Four great Rishis were officiating as priests. Sunahs'epa prays to the gods to be released from the fearful death. The Rik verses which he used mentioned, and the different deities to whom he applied).*

At this sacrifice *Visvamitra* was his Hotar, *Jamadagni* his Adhvaryu, *Vasishtha* his Brahmâ, and *Ayasya* his Udgâtar. After the preliminary cere-

monies had been performed, they could not find a person willing to bind him to the sacrificial post. Ajigarta, the son of Suyavasa, then said, "Give me another hundred (cows) and I will bind him." They gave him another hundred, whereupon he bound him. After he had been bound, the Apî verses recited, and the fire carried round him,<sup>9</sup> they could not find a slaughterer. Ajigarta then said, "Give me another hundred and I will kill him." They gave him another hundred. He then whetted his knife and went to kill his son. Sunahs'epa then got aware that they were going to butcher him just as if he were no man (but a beast). "Well" said he, "I will seek shelter with the gods." He applied to Prajâpati, who is the first of the gods, with the verse *kasya nûnam katamasya* (1, 24, 1). Prajâpati answered him, "Agni is the nearest of the gods, go to him." He then applied to Agni, with the verse *agner vayam prathamasya amritânûm* (1, 24, 2). Agni answered him, "Savitar rules over the creatures go to him." He then applied to Savitar with the three verses (1, 24, 3-5) beginning by, *abhi trâ devi Savitar*. Savitar answered him, "Thou art bound to Varuña the King, go to him." He applied to Varuña with the following thirty-one verses (124 6-25, 21). Varuña then answered him, "Agni is the mouth of the gods, and the most compassionate of them. Praise him now! then we shall release you." He then praised Agni with twenty-two verse (1, 26, 1—27, 12). Agni then answered, "Praise the Vis've Devas, then we shall release you." He then praised the Vis've Devas with the verse (1, 27, 13) *namo mahadbhyo namo arbhakebhyo*. The Vis've Devas answered, "Indra is the strongest, the most powerful, the most enduring, the most true of th

<sup>9</sup> See Ait. Br. 2, 3-5.

gods, who knows best how to bring to an end anything. Praise him, then we shall release you." He then praised Indra with the hymn (1, 29), *yach chid dhi sātya somapā*, and with fifteen verses of the following one (1, 30, 1-15). Indra, who had become pleased with his praise, presented him with a golden carriage. This present he accepted with the verse, *sāsrau indra* (1, 30, 16). Indra then told him, "Praise the As'vins, then we shall release you." He then praised the As'vins with the three verses which follow the abovementioned (1, 30, 17-19). The As'vins then answered, "Praise Ushās (Dawn), then we shall release you." He then praised Ushās with the three verses which follow the As'vin verses (1, 30, 20-22). As he repeated one verse after the other, the fetters (of Varuna) were falling off, and the belly of Haris'chandra became smaller. And after he had done repeating the last verse, (all) the fetters were taken off, and Haris'chandra restored to health again.

## 17.

(*Sunahs'epa is released. He invents the anjah sava preparation of the Soma. Visvāmitra adopts him as his son: Stanzas.*) \*

The priests now said to Sunahs'epa, "Thou art now only ours (thou art now a priest like us); take part in the performance of the particular ceremonies of this day (the *abishechanīya*)."<sup>10</sup> He then saw (invented) the method of direct preparation of the Soma juice (*anjah sava* without intermediate fermentation) after it is squeezed, and carried it out under the recital of four verses, *yach chid dhi trāṇ grihe grihe* (1, 28, 8). Then by the verse *uchchhishtam chamvor* (1, 8, 9), he brought it into the Dronakalasa.<sup>10</sup> Ther-

<sup>10</sup> The large vessel for keeping the Soma in readiness for sacrifice purposes, after it has been squeezed.

after having been touched by Haris'chandra, he sacrificed the Soma under the recital of the four first verses (of the hymn *yatra grāvā prithubudhna* 1, 28, 1-4), which were accompanied by the formula *Svāhā*. Then he brought the implements required for making the concluding ceremonies (*avabhritha*) of this sacrifice to the spot and performed them under the recital of the two verses, *trañ no agne Varuṇasya* (4, 1, 4-5). Then, after this ceremony was over, Sunahs'epa summoned Haris'chandra to the Ahavaniya fire,<sup>11</sup> and recited the verse *S'unah chichchhepam nuditam* (5, 2, 7).

S'unahs'epa then approached the side of Vis'vamitra (and sat by him). Ajigarta, the son of Suvasava, then said, "O Rishi! return me my son." He answered, "No, for the gods have presented (*derū arūsata*) him to me." Since that time he was *Devarātu*, Vis'vamitra's son. From him come the *Kapileyas* and *Babhravas*. Ajigarta further said, "Come, then, we (thy mother and I myself) will call thee," and added, "Thou art known as the seer from Ajigarta's family, as a descendant of the Aṅgirasah. Therefore O Rishi, do not leave your ancestral home; return to me." Sunahs'epa answered, "What is not found even in the hands of a Shūdra, one has seen in thy hand, the knife (to kill thy son); three hundred cows thou hast preferred to me, O Aṅgiras!" Ajigarta then answered, "O my dear son! I repent of the bad deed I have committed; I blot out this stain! one hundred of the cows shall be thine!"

S'unahs'epa answered, "Who once might commit such a sin, may commit the same another time; thou art still not free from the brutality of a Shūdra, so thou hast committed a crime for which no reconcilia-

<sup>11</sup> They returned from the place of the Uttarā Vedi to the Vedi where the Ishtis are performed.

tion exists." "Yes, irreconcileable (is this act)" interrupted Vis'vāmitra.

Vis'vāmitra then said, "Fearful was Suyāvasa's son (to look at) when he was standing ready to murder, holding the knife in his hand; do not become his son again: but enter my family as my son." Sūnāhs'epa then said, "O prince, let us know, tell (us) how I, as in Aṅgirasaḥ, can enter thy family as thy (adopted) son?" Vis'vāmitra answered, "Thou shalt be the first-born of my sons, and thy children the best. Thou shalt now enter on the possession of my divine heritage. I solemnly instal thee to it." Sūnāhs'epa then said, "When thy sons should agree to thy wish that I should enter thy family, O thou best of the Bharatas! then tell them for the sake of my own happiness to receive me friendly." Vis'vāmitra then blessed his sons as follows: "Hear ye now, *Madhucchandah, Rishabha, Keṣu, Ashtaka*, and all brothers, do not think <sup>12</sup> yourselves (entitled) to right of primogeniture, which is his (Sūnāhs'epa's)."

### 18.

*On Vis'vāmitra's descendants. How the reciters of the Sūnāhs'epa story are to be rewarded by the King. Stanzas. On the pratigara for the richas (of stanzas at this occasion.)*

This Rishi Vis'vāmitra had a hundred sons, fifty of them were older than Madhucchandās, and fifty were younger than he. The older ones were not pleased with (the installation of Sūnāhs'epa to the primogeniture). Vis'vāmitra then pronounced against

<sup>12</sup> I have parsed the word *sthana* as *sthāna*. If *sthana* is taken in 3rd person plural, as Max Muller (following Śiyāja) does in his edition of the story of Sūnāhs'epa (History of Ancient Sanscrit literature, page 418), the passage is to be translated as follows: and all you brothers that you are, think him to be entitled to the primogeniture."

them the curse, "you shall have the lowest castes for your descendants." Therefore are many of the most degraded classes of men, the rabble for the most part, such as the *Andhras*, *Pundras*, *Sabaras*, *Palindas*, and *Mútibas*, descendants of Vis'vámitra. But Madhuchhandás with the fifty younger sons, said, "What our father approves of, by that we abide; we all accord to thee (S'unahs'epa) the first rank, and we will come after thee!" Vis'vámitra, delighted (at this answer) then praised these sons with the following verses :

"Ye my sons will have abundance of cattle and children, for you have made me rich in children by consenting to my wish."

"Ye sons of Gáthi, blessed with children, you all will be successful when headed by Devaráta; he will (always) lead you on the path of truth."

"This Devaráta, is your master (man); follow him, ye Kus'ikas! He will exercise the paternal rights over you as his heritage from me, and take possession of the sacred knowledge that we have."

"All the true sons of Vis'vámitra, the grandson of Gáthi, who forthwith stood with Devaráta, were blessed with wealth for their own welfare and renown."

"Devaráta is called the Rishi who entered on two heritages, the royal dignity of Jahnu's house, and the divine knowledge of Gáthi's stem."<sup>13</sup>

This is the story of S'unahs'epa contained in the stanzas which are beyond the number of the hundred Rik verses <sup>14</sup> (recited along with them). The Hota

<sup>13</sup> Jahnu is the ancestor of Ajigarta, and Gáthi the father of Vis'vámitra.

<sup>14</sup> Say, says that ninety-seven out of them had been seen by S'unahs'epa, and three by another Rishi. The term *pavrik-sát* *gátham ákhyánam* means, the "story which contains besides one hundred Rik verses Gáthás (stanzas) also." The number of the latter is thirty-one.

when sitting on a gold embroidered carpet, recites hem to the king, after he has been sprinkled with the sacred water. The Adhvaryu who repeats the responses sits likewise on a gold embroidered carpet. For gold is glory. This procures glory for the king (for whom these Gâthâs are repeated). *Om* is the Adhvaryu's response to a Rich (repeated by the Hotar), and *evam tathâ* (thus in this way it is) that to a Gâthâ (recited by the Hotar). For *Om* is divine (therefore applied to *richas*, which are a divine revelation), and *tathâ* human. By means of the divine (*om*) and human (*tathâ*) responses, the Adhvaryu makes the king free from sin and fault. Therefore any king who might be a conqueror (and consequently by shedding blood a sinner) although he might not bring a sacrifice, should have told the story of S'unaḥs'epa. (If he do so) then not the slightest trace of sin (and its consequences) will remain in him. He must give a thousand cows to the teller of this story, and a hundred to him who makes the responses (required); and to each of them the (gold embroidered) carpet on which he was sitting; to the Hotar, besides, a silver decked carriage drawn by mules. Those who wish for children, should also have told this story; then they certainly will be blessed with children.

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## FOURTH CHAPTER.

(*The preliminary rites of the Râjasûya sacrifice.*)

### 19. \*

(*The relationship between the Brahma and Kshattra.*)

After Prajâpatî had created the sacrifice, the *Brahma* (divine knowledge) and the *Kshattra* (sovereignty) were produced. After both two kinds of

creatures sprang up, such ones as eat the sacrificial food, and such ones as do not eat it. All eaters of the sacrificial food followed the Brahmā, the non-eaters followed the Kshattra. Therefore the Brahmins only are eaters of the sacrificial food; whilst the Kshattriyas, Vais'yas, and Shúdras do not eat it.

The sacrifice went away from both of them. The Brahma and Kshattra followed it. The Brahma followed with all its implements, and the Kshattra followed (also) with its implements. The implements of the Brahma are those required for performing a sacrifice. The implements of the Kshattra are a horse, carriage, an armour, and a bow with arrow. The Kshattra not reaching the sacrifice, returned; for frightened by the weapons of the Kshattra the sacrifice ran aside. The Brahma then followed the sacrifice, and reached it. Hemming thus the sacrifice in its further course, the Brahma stood still; the sacrifice reached and hemmed in its course, stood still also, and recognising in the hand of the Brahma its own implements, returned to the Brahma. The sacrifice having thus remained only in the Brahma, it is therefore only placed among the Brahmins (*i. e.* they alone are allowed to perform it.)

The Kshattra then ran after this Brahma, and said to it, "Allow me to take possession of this sacrifice (which is placed in thee)." The Brahma said, "Well, let it be so; lay down thy own weapons, assume by means of the implements of the Brahma (the sacrificial implements) which constitute the Brahma, the form of the Brahma, and return to it!" The Kshattra obeyed, laid down its own weapons, assumed by means of the implements of the Brahma which constitute the Brahma, its form, and returned to it. Therefore even a Kshat-

riya, when he lays down his weapons and assumes the form of the Brahma by means of the sacrificial implements, returns to the sacrifice (he is allowed a share in it).

## 20.

(*On the place of worshipping the gods asked for by the King at the Rājashāya*).

Then the king is to be requested to worship the gods. They ask, If a Brahman, Kshattriya, or Vais'ya who is to be initiated into the sacrificial rites, requests the king to grant a place for the worship of the gods, whom must the king himself request to do so? He must request the divine Kshattra. Thus they say. This divine Kshattra is Aditya (the sun); for he is the ruler of all these beings. On the day on which the king is to be consecrated, in the forenoon, he must post himself towards the rising sun, and say, "This is among the lights the best light! (Rigveda 10, 1, 70, 3.) O god Savitar, grant me a place for the worship of gods."<sup>1</sup> By these words he asks for a place of worship. When Aditya requested in this way, goes northwards, saying, "Yes, it may be so, I grant it," then nobody will do any harm to such a king, who is permitted (by Savitar to do so).

The fortune of a king who is consecrated in such a way by having secured the place of divine worship previously by the recital of the verse (mentioned above) and by addressing that request (to Savitar), will increase from day to day; and sovereign power over his subjects will remain with him.

<sup>1</sup> The verse is evidently a Yajus, (and so it is termed by Sāyana) but I do not find it in the Yajurveda.

## 21.

(*The Ishṭāpūrta aparījyāni offerings.*)

Then the burnt offering called the *Ishṭāpūrta aparījyāni*<sup>2</sup> is to be performed by the king who brings the sacrifice. The king should perform this ceremony before he receives the sacrificial inauguration (*dīkṣhā*). (When performing it) he throws four spoonfulls of melted butter in the *Ahavaniya* fire, saying, “to the preservation of the *Ishṭāpūrta!* May Indra the mighty give us again (recompensate us for what we have sacrificed). May the Brahma give us again full compensation for what has been sacrificed.”

Then after having recited the *Samishta* *Yajus* mantras<sup>3</sup> which are required when binding the sacrificial animal to the pillar, he repeats the words, “May Agni Jātavedās, recompensate us! May the Kshattra give us full compensation for what we have sacrificed, *Svāhā*.” These two *Ahutis* are the *Ishṭāpūrta aparījyāni* for a princely person when bringing a sacrifice. Therefore both are to be offered.

<sup>2</sup> Lit. the recompensation (*aparījyāni*) of what has been sacrificed (*ishta*) and filled (*ishtāpūrta*). *Ishta* means only “what is sacrificed,” and *āpūrta* “filled up to.” For all sacrifices go up to heaven, and are stored up there to be taken possession of by the sacrificer on his arrival in heaven (See Rigveda, 10, 14, 1 *sañgachhasca—ishtāpūrtena*, join thy sacrifices which were stored up). The opinions of the ancient Acharyas or Brahmanical Doctors, about the proper meaning of this word, were already divided, as Sāyaṇa says. Some understood by it the duties of the castes and religious Brahmanical orders, as far as the digging of wells and making of ponds are concerned (which was a kind of religious obligation). Others meant by *ishta* what refers to Smṛta (domestic) offerings, and *pūrta* they interpreted as referring to the solemn sacrifices (*sṛāuta*).

<sup>3</sup> The Adhvaryu takes Darbha grass and melted butter (in a spoon) in his hands, and sacrifices for them. This is called *Samishta*. The *Yajus* or sacrificial formula required at the time is *devī gātavudo*. *Svāhā* must be repeated twice. (Oral information.)

## 22.

(*ajitapunarranya<sup>1</sup> offerings.)*

*Sujāta*, the son of *Añjula*, said, that it is optional for the king to perform (besides the ceremony mentioned in 21) the two invocation offerings called *Ajitapunarranya*. He may bring them if he like to do so. He who following the advice of *Sujāta*, brings these two invocation offerings, shall say, "I turn towards the Brahma, may it protect me from the Kshattra, *Svâhâ* to the Brahma!" "Thus, this is certainly the case"; thus say the sacrificial priests (when this mantra is spoken by the king.) The meaning of this formula is, He who turns towards the sacrifice, turns towards the Brahma; for the sacrifice is the Brahma; he who undergoes the inauguration ceremony, is born again from the sacrifice. He who has turned towards the Brahma, the Kshattra does not forsake. He says, "May the Brahma protect me from the Kshattra," that is, the Brahma should protect him from the Kshattra (which is persecuting him). By the words, *Svâhâ to the Brahma!* he pleases the Brahma; and if pleased, it protects him from the Kshattra. Then after the recital of the Samishtâ Yajus mantras, required for binding the sacrificial animal to the bar, he repeats, "I turn towards the Kshattra, ay it protect me from the Brahma, *Svâhâ* to the shattra." This, this is certainly the case; thus they say. He who turns towards the royal power (to assume it again) turns towards the Kshattra. For the shattra is the royal power. When he has reached the shattra, the Brahma does not leave him. If he

<sup>1</sup>In some MSS. and in Sayana's commentary this name is written: *Apunarranya*. It means "the recovering of what is not to be lost." This refers to the Kshattra which the Kshatriya first lost by turning towards the Brahma, but regained by his subsequently embracing the Kshattra again, which he cannot throw off if he otherwise wish to retain his sovereignty.

repeats the words, " May the Kshattra protect me from the Brahma," that is, the Kshattra should protect him from the Brahma, "*Sváhá to the Kshattra!*" he pleases this Kshattra. Pleased in this way, the Kshattra protects him from the Brahma. Both these offerings (*ajitapunarvayam*) are also calculated to preserve the sacrificing king from the loss of the Ishtâpûrta. Thence these two are (also) to be sacrificed.

## 23.

(*The King is, before sacrificing, made a Brahman, but he must lose his royal qualifications.*)

As regards the deity, the royal prince (Kshattriya) belongs to Indra; regarding the metre he belongs to the Trishtubh; regarding the Stoma, he belongs to that one which is fifteen-fold. As to his sovereignty, he is Soma (king of the gods); as to his relationship, he belongs to the royal order. And if inaugurated into the sacrificial rites, he enters even the Brahmanship at the time when he covers himself with the black goatskin, and enters on the observances enjoined to an inaugurated one, and Brahmans surround him.

When he is initiated in such a manner, then Indra takes away from him sharpness of senses, Trishtubh strength, the fifteen-fold Stoma the life, Soma takes away the royal power, the Pitaras (manes) glory and fame. (For they say) "he has estranged himself from us; for he is the Brahma, he has turned to the Brahma." The royal prince then after having brought an invocation offering before the inauguration, shall stand near the Ahavaniya fire, and say, "I do not leave Indra as my deity, nor the Trishtubh as (my) metre, nor the fifteen-fold Stoma, nor the king Soma, nor the kinship of the Pitaras. May therefore Indra not take from me the skill, nor the Trishtubh the strength, nor the fifteen-fold Stoma the life, nor Soma the royal power, nor the Pitaras glory and

enown. I approach here Agni as (my) deity with sharpness of senses, strength, life (vigour), renown and kinship. I go to the Gāyatī metre, to the three-fold Stoma, to Soma the king, to the Brahma, become a Brāhmaṇa." When he standing before the Abavaniya fire brings this invocation offering, then although he be Kshatriya (by birth, no Brāhmaṇa), Indra does not take from him sharpness of senses, nor Trishṭubh strength, &c.

## 24.

(*How the King becomes a Kshatriya again after the sacrifice is over.*)

The royal prince belongs, as regards the deity, to Agni; his metre is the Gāyatī, his Stoma the Trivit (three-fold), his kinsman the Brāhmaṇa. But when performing the concluding ceremony of the sacrifice, the royal prince (who was during the sacrifice a Brāhmaṇa) assumes (by means of another offering) his royal dignity (which was lost) again. Then Agni takes away from him the (Brahmanical) lustre, Gāyati the strength, the Trivit Stoma the life, the Brāhmaṇas the Brahma, and glory and renown; for they say, this man has forsaken us by assuming the Kshatriya again, to which he has returned.

Then after having performed the Samishta offerings<sup>1</sup> which are required for the ceremony of binding the sacrificial animal to the pillar, he presents himself to the Abavaniya fire (again), saying, "I do not leave Agni as (my) deity, nor the Gāyatī as my metre, nor the Trivit Stoma, nor the kindred of the Brahma. May Agni not take from me the lustre, nor the Gāyati the strength, nor the Trivit Stoma the life, nor the Brāhmaṇas glory and renown. With lustre, strength, life, the Brahma, glory, and renown, I turn to Indra as my deity, to the Trishṭubh

<sup>1</sup> See page 174.

metre, to the fifteen-fold Stoma, to Soma the king, I enter the Ksthattrā, I become a Kshattriyā! O ye Pitaras of divine lustre! O ye Pitaras of divine lustre! I sacrifice in my own natural character (as a Kshattriya, not as a Brâhmaṇa); what has been sacrificed by me, is my own, what has been completed as to wells, tanks, &c. is my own, what austerities have been undergone are my own, what burnt offerings have been brought are my own. That this is mine, this Agni will see, this Vayu will hear, that Aditya will reveal it. I am only what I am (*i. e.* a Kshattriya, no Brâhmaṇa)." When he speaks thus and gives an invocation offering to the Ahavaniya fire, Agni does not take away from him the lustre, nor the Gâyatrî strength, nor the Trivrit Stoma the life, nor the Brahmans the Brahma, glory and renown, though he concludes the sacred rites as a Kshattriya.

## 25.

(*The Praroras of a Kshattriya's house-priest are invoked at the time of his sacrifice.*)

Thence (if the sacrificer be a Kshattriya) they (the Brahma speakers) ask as to how the inauguration (*dâkshâ*), which is in the case of a Brahman being initiated, announced by the formula, "the Brâhmaṇa is initiated,"<sup>6</sup> should be promulgated in the case of the sacrificer being a Kshattriya? The answer is, The formula, "the Brâhmaṇa is initiated," is to be kept when a Kshattriya is being initiated; the ancestral fire of the Kshattriya's house-priest is to be mentioned.<sup>7</sup> This, this is certainly so.

<sup>6</sup> This is according to Sây, thrice low and thrice aloud to be repeated. By repeating the formula low, the inauguration is made known to the gods alone, but by repeating it aloud, it is announced to gods and men alike.

<sup>7</sup> For the Kshattriya cannot claim descent from the Rishis, as the Brahmans alone can do.

Having laid aside his own implements (weapons), and taken up those of the Brahma, and having thus become Brahma, by means of the Brahma form, he returned to the sacrifice. Therefore they should proclaim him as a Dikshita, with the name of his house-priest's ancestral fires, and invoke them also in the Pravara<sup>8</sup> prayer.

<sup>8</sup> By *pravara* which literally means "choice, particular address" (see 6, 14), we have to understand the invocation of the sacrificial fires lighted by the principal Rishi ancestors of the sacrificer. This invocation may comprise only one, or two, or three, or five ancestral fires, the name of which is *ârsheya*; the pravara becomes accordingly *ekârsheya*, *dviârsheya*, *tryârsheya*, and *panchârsheya*, i.e. having one or two, &c. Rishis. This invocation takes place at the very commencement of the sacrifice, after the fire has been kindled under the recital of the Samidhéni verses, and at the time of the Subrahmanyâ proclamation (see 6, 3) after the sacrificer has become in consequence of the initiatory rites, such as Diksha, Pravargya, &c. a Dikshita. As'val. gives in his Srânta Sûtras (1, 3), the following rules regarding this rite:

यजमानस्यावेद्यान्प्रदणीते यावन्तः स्यः परं परं प्रथमं । पैरोचित्या-  
न्राजविश्वां राजपैन्वा राजां रर्वेषां सामवेति सश्चये. i.e. the Hotar particularly mentions the fires of the Rishi ancestors of the sacrificer, as many as he may have (one, or two, or three, or five). He mentions one after the other, but the first (in the general enumeration) is to be made the last (at the time of sacrificing). If the sacrificers happen to be Kshattriyas or Vais'ya, he mentions the fires of the Rishi ancestors of their Purohitas (house-priests), or the princely Rishis (*paramâshtha*, who might have been their ancestors). If there should be, by doubt, the word *mânava*, i.e. descended from or made by Manu, may be used in the case of all kings.

This explanation of the terms *pravara* and *ârsheya* have been already given by Max Müller (History of Ancient Sanscrit Literature, page 280) according to the authority of A'valayana, and *Bâudhâyana*. It has been doubted, of late, by Dr. Hall (in his paper on three Sanscrit inscriptions in the Journal of the Asiatic Society of Bengal of 1802, page 115), but without any sufficient reason. He says " *pravaras* appear to be names of the families of certain persons from whom the founders of Gotras were descended, and of the families of the founders themselves." But if this were the case, it would be surprising, that the founders of certain Gotras should claim to descent not only from one but from several Rishis at a time. All the Gotras have eight great ancestors only, viz Vis'vâmitr, Jamâdevi, Bharadvâja, Gautama, Attri, Vasishtha, Kaśyapa, and Agastya. These occupy with the Brahmanas about the same position as the twelve sons of Jacob with

## 26.

(*The Kshatriya is not allowed to eat sacrificial food.  
The Brahma priest eats his portion for him.*)

As regards the portion of sacrificial food which is to be eaten by the sacrificer, they ask, whether the Kshatriya should eat or whether he should not eat it? They say, if he eat, then he commits a great sin, as having eaten sacrificial food although he is an *ahulâl* (one not permitted to eat). If he do not eat, then he cuts himself off from the sacrifice (with which he was connected). For the portion to be eaten by the sacrificer, is the sacrifice. This is to be made over to the Brahma priest. For the Brahma priest of the Kshatriya is in the place of (his) Purohita. The Purohita is the one-half of the Kshatriya; only

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the Jews. Only he whose descent from one of these great Rishis will beyond doubt, could become the founder of a Gotra. In this genealogy there is no proper place for the *pravaras* according to Dr. Haü's opinion; for a family calls itself generally only by the name of its founder. From a genealogical point of view, therefore, only the names of the patriarch (one of the great Rishis) and those of the founders of the Gotras were important. The institution of the Pravitas is purely religious, and sacrificial. The *pravaras* or *dishas* which are used as synonymous terms, are those sacrificial fires which several Gotras had in common; it was left to their own choice, to which they wished to repair. This had a practical meaning, as long as the worship was the prevailing religion of the Aryas, which was the case before the commencement of the properly so-called Vedic period. In the course of time it became a mere form, the original meaning of which was very early lost. That the *ârshyas* refer to the sacrificial fire, may be clearly seen from the context, in which they occur. Their names are mentioned in the vocative, as soon as the fire is kindled. After they have been invoked the Hotar begins at once the invocation of Agni, the fire, by various names, such as *devodhvo*, *manvudho*, &c. kindled by gods, kindled by Manu, &c. (Aśv. S. 1, 3). That this rite of invoking the *ârshyas* must be very ancient, proves the occurrence of a similar or even the same rite with the Parsis. They invoke up to this day, in their confession of faith, those ancestors and beings who were of the same *varna*, a choice, religion, as they are. The term for "I will profess (a religion)" is *fravardhâ* which is exactly of the same origin as *pravata*. (See Yaska 12 in my Essays, page 164).

through the intervention of another (the Brahma priest), the portion appears to be eaten by him, though he does not eat it with his own mouth. For the sacrifice is there where the Brahma (priest) is. The entire sacrifice is placed in the Brahma, and the sacrificer is in the sacrifice. They throw the sacrifice (in the shape of the portion which is to be eaten by the sacrificer) into the sacrifice (which has the form of the Brahma) just as they throw water into water, fire into fire, without making it overflow, nor causing any injury to the sacrificer. Therefore is this portion to be eaten by the sacrificer (if he be a Kshattriya) to be given up to the Brahman.

Some sacrificial priests, however, sacrifice this portion to the fire, saying, "I place thee in Prajāpati's world, which is called *vibhān* (shining everywhere), be joined to the sacrificer, Svāhā!" But thus the sacrificial priest ought not to proceed. For the portion to be eaten by the sacrificer is the sacrificer himself. What priest, therefore, asserts this, burns the sacrificer in the fire. (If any one should observe a priest doing so) he ought to tell him, "Thou hast singed the sacrificer in the fire. Agni will burn his breaths, and he will consequently die." Thus it always happens. Therefore he should not think of doing so.

## FIFTH CHAPTER.

(*On the sacrificial drink which the King has to taste instead of Soma according to the instruction given by Rāma Mārgareya to the King Visvantara.*)

### 27.

(*Story of the S'yāparṇas. Rāma defends their rights.*)

*Visvantara*, the son of *Sushadman*, deprived the *S'yāparṇas* of their right of serving as his sacrificial

priests, and interdicted any one of this family to take part in his sacrifice. Having learnt (that) they went to the place of his sacrifice and seated themselves within the precincts of the Vedi<sup>1</sup>. On observing them Vis'vantara said (to his attendants), "There sit those S'yâparnas, the scoundrels, who endeavour to sully another's fame. Turn them out; let them not sit in the Vedi." The attendants obeyed and turned the S'yâparnas out. They then cried aloud, "When *Janamejaya*, the son of *Parikshit*, was performing a sacrifice without the *Kas'yapas* (who were his hereditary priests), then the *Asitamrigas* from among the *Kas'yapas*, turned the *Bhûtarîras* (who were officiating instead of the *Kas'yapas*) out, not allowing them to administer the Soma rites: They succeeded because they had brave men with them. Well, what hero is now among us,<sup>2</sup> who might by force take away this Soma beverage (that we might administer it ourselves)?" "This your man am I," said *Râma Mârgareyda*.<sup>3</sup> This Râma belonged to the S'yâparnas, and had completed the sacred study. When the S'yâparnas rose to leave, then he said to the king, "Will (thy servants), O king, turn out of the Vedi even a man (like me) who knows the sacred science? (The king answered), "O thou member of the vile Brahman brood,<sup>4</sup> whoever thou art, how hast thou any knowledge (of such matters)?"

<sup>1</sup> This place is to be occupied by the priests and the sacrificer only.

<sup>2</sup> In the text is *asmâka* instead of *asmâkam*.

<sup>3</sup> Son of a woman *Mrigavu* or *Mriguniyu* (both forms are used) *Sây*. He is quite different from Râma, the hero of the Râmâyana.

<sup>4</sup> Sây. explains, *brahmubandhu* by *brâhmañ a adhama*, i.e. lowest Brahman. No doubt there is something contemptible in this expression.

## 28.

(*Why Indra was excluded from his share in the Soma.  
The Kshatriya race became also excluded.*)

(Rāma said) "I know it from the fact, that Indra had been excluded by the gods (from having any share in the sacrifices): For he had scorned<sup>5</sup> Visvarūpa, the son of Tvashtar, cast down Vritra (and killed him), thrown pious men (*yatis*) before the jackals (or wolves) and killed the *Arurmaghas*,<sup>6</sup> and rebuked

<sup>5</sup> In the original, *abhyamāñsta*. This cannot mean (according to etymology, "he killed" as Sāy, supposes, misguided by the story told in the Taittirī. Saṁh. 2, 4, where Indra is said to have cut the three heads of Visvarūpa, which were *somaapānam* (drinking of Soma), *varipānam* (drinking of spirituous liquor), and *anūddanam* (eating of food). The reason alleged for Indra's killing him, is that he, as a relation of the Asuras, informed them about the secret portions of the sacrificial food, Soma, &c., whilst he told the Devas, whose associate he was, only the real and visible ones. Indra holding that he who knows the secret portions of Soma, &c., will come to know the real ones also, became afraid lest the Asuras might, strengthened by Soma, overthrow his rule, and killed the perpetrator of such a treason by cutting off his three heads, each of which was transformed into a particular kind of bird. Varīpa being a Brahman, Indra thus became guilty of the horrible crime of Brahman murder (*brahmahatya*). All beings called him "murderer of a Brahman," so that he could not find rest anywhere. He requested the Earth to take off the third part of his guilt, who under certain conditions complied with his request. To be relieved from the two remaining thirds of his burden he applied to the trees, and the women, who readily took under certain conditions a part of his guilt upon themselves. Tvashtar, the father of Varīpa, excluded Indra from any share in the Soma sacrifice; but he took his share with force. The remaining portion of Indra's share was thrown into the sacrificial fire by Tvashtar with the words, "grow *vaidīvara* (into an enemy of Indra)." This became the terrible foe of Indra, known in the legends by the name of *Vritra*. Indra succeeded afterwards in killing him. See the same legend in the Kāushitaki Upanish. 3, 1.

<sup>6</sup> In the Kāush. Up. 3, 1, we find the form *Arumukha*. Sāy. thinks them to be Asuras in the disguise of Brahmags. With this explanation agrees Sankara Achārya on the whole in his Commentary on the Vish. Up. (page 75, ed. Cowell). He divides the word into *rūpa* and the negative *a*. The first is to mean "the study of the das," and the second "mouth." Therefore the whole means, accord-

(his teacher) Brihaspati. On account of these faults Indra was forthwith excluded from participation in the Soma beverage. And after Indra had been excluded in this way from the Soma, all the Kshattriyas (at whose head he is) were likewise excluded from it. But he was allowed a share in it afterwards, having stolen the Soma from Tvashtar. But the Kshattriya race remains excluded from the Soma beverage to this day. There is one here who knows the way in which the Kshattriya who is properly excluded from the Soma beverage, may relish in this juice. Why do thy men expel such a man from the Vedi?" The king asked then, "Dost thou, O Brâhmaṇa, know this way?" Râma answered, "Yes, I know it." The king then replied, "Let me know it, O Brâhmaṇa." Râma answered, "I will let thee know here, O king."

## 29.

*(Which portions of sacrificial drink the King has to avoid.)*

The priests may take any one of the three portions (which are to be left) either Soma, or curds, or water. When they take the Soma, which is the portion allotted to Brahmans, then thou wilt favour the Brahmans by it.<sup>7</sup> Thy progeny will be distinguished by the characteristics of the Brâhmaṇa; for they will be ready to take gifts, thirsty after drinking (Soma), and hungry of eating food, and ready to roam about everywhere according to their pleasure.

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ing to him, "in whose mouth is not the study of the Vedas." This explanation is quite artificial and unsatisfactory. The Arumaghas (this is probably the right form) were no doubt a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language, (the Zend) the words *aurvo* and *magha* are frequently to be met with.

<sup>7</sup> That is to say, thou wilt when regenerated in thy son and grandson, be accepted by the Brahmans as a member of their caste.

When there is any fault on the Kshatriya (who when sacrificing eats the Brâhmaṇa portion), then his progeny has the characteristics of a Brahman; but in the second or third generation he is then capable of entering completely the Brahmanhood, and he will have the desire of living with the Brahmanic fraternity.

When they take the curds, which is the share of the Vais'yas, then thou wilt favour the Vais'yas by it (and consequently be brought near them). Thy offspring will be born with the characteristics of the Vais'yas, paying taxes to another king, to be enjoyed by another; they will be oppressed according to the pleasure of the king. When there is any fault on the Kshatriya (who when sacrificing eats the Vais'ya portion), then his progeny is born with the characteristics of a Vais'ya, and in the second or third degree they are capable of entering the caste of the Vais'yas, and are desirous of living in the condition of a Vais'ya (*i. e.* they will have the nature of a Vais'ya).

When thou takest the water, which is the share of the Shûdras, then thou wilt please the Shûdras by it. Thy progeny will have the characteristics of the Shûdras, they are to serve another (the three higher castes), to be expelled and beaten according to the pleasure (of their masters). When there is any fault on the Kshatriya (who when sacrificing eats the Shûdra portion), then his offspring will be born with the characteristics of the Shûdras, and in the second or third degree he is capable of entering the condition of the Shûdras, and will be desirous of passing his life in that condition.

### 30.

(*Which portion the King should choose at the sacrifice.  
The origin and meaning of Nyagrodha.*)

These are the three portions (*bhakshas*), O King, of which the Kshatriya, when performing a sacrifice,

must choose none. But the following is his own portion, which he is to enjoy. He must squeeze the airy descending roots of the *Nyagrodha* tree, together with the fruits of the *Udumbara*, *A'svattha*, and *Prahsha* trees, and drink the juice of them. This is his own portion.

(For the origin of the *Nyagrodha* tree is as follows) : When the gods after the (successful) performance of their sacrifice, went up to heaven, they tilted over (*ny-ubjan*) the Soma cups, whence the *Nyagrodha* trees grew up. And by the name of *Nyubja*, i. e. tilted over, they are now called in Kurukshetra, where they grew first; from them all the others originated. They grew descending the roots (*nyañcho rohanti*). Therefore what grows downwards, is a downward growth (*nyagroha*); and for this name, signifying "downward growth," they called the tree "*Nyagrodha*."<sup>8</sup> It is called by the name *Nyagrodha*, whose meaning is hidden (to men), and not by the more intelligible name *Nyagroha*, for the gods like to conceal the very names of objects from men, and call them by names unintelligible to them.

### 31.

(*On the meaning of the King's drinking the juice of the Nyagrodha tree instead of Soma.*)

That portion of the juice in these Soma cups which went downwards became the descending roots, and of the other which went up, the fruits were produced. That Kshattriya, therefore, who enjoys (the juice of) the descending roots of the *Nyagrodha* tree, and that of its fruits, is not debarred from his own share (*bhaksha*). Further, he thus obtains the Soma beverage by means of a substitute, though he does not enjoy

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\* The word is traced to the root *rūh* to grow, the older form of which is *rūdh*; compare *avoradha* "the descending roots."

the real Soma, but only in the form of a substitute; for the Nyagrodha is just this substitute of the Soma. The Kshattriya (when drinking this juice of the Nyagrodha) enters the form of the Brahma by the medium of another (not direct), viz through the relationship of his Purohita (with the Brahmins), his own Dikshâ (at which the king himself was made a Brâhmaṇa for a little while), and the Pravara of his Purohita. The Kshattra (ruling power) occupies (among men the same place as) the Nyagrodha among the trees; for the Kshattva are the royal princes, whose power alone is spread here (on this earth), as being alone invested with sovereign power. The Nyagrodha is,<sup>9</sup> as it were, firmly established in the earth (and thus a sign of the duration of the royal power); and by means of its descending roots expanded (in all directions, and therefore a sign of the great extent of the power of the Kshattriyas over the whole earth). When the Kshattriya who performs sacrifice enjoys (the juice squeezed out of the) ascending roots of the Nyagrodha tree, and its fruits, then he places in himself the royal power exercised by the Nyagrodha) over the trees, and to the Kshattra his own Self. He then is in the Kshattra, and the royal power represented by the Nyagrodha over the trees, is then placed in him. Just as the Nyagrodha tree has by means of its ascending roots a firm footing on the earth (for it is multiplied in this way), the royal power of a Kshattriya who enjoys, when sacrificing, this portion (as food) has a firm footing, and his rule cannot be overthrown.

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<sup>9</sup> The tree (a kind of the *Ficus indica*) is very strong.

## 32.

(*The symbolical meaning of the fruits of the Udumbara, As'vattha, and Plaksha trees. What implements are required for this quasi Soma feast of the King.*)

As to the fruits of the Udumbara tree, which originated from the vigour which is in food, and in which there is all the vigour of the trees, furnishing nourishments, the Kshattriya (when drinking the juice prepared from its fruits) places in the Kshattra food, and what yields nourishment from the trees.

As to the fruits of the As'vattha tree which sprang out of lustre, and which has the sovereignty over the trees, the Kshattriya (when drinking the juice prepared from its fruits) places in the Kshattra lustre and the sovereignty over the trees.

As to the fruits of the Plaksha tree, which sprang out of glory, and in which there is the independence and brilliancy of the trees represented, the Kshattriy places in this way the independence and brilliancy which is in the trees in the Kshattria.

When all these things (the roots of the Nyagrodha tree, &c.) are in readiness for him, then the priests buy the Soma, and perform for the king the several ceremonies preceding the eve of the festival just in the same way as the real Soma is treated. Then the day before the celebration (of the feast) the Adhvaryu should have all these things ready which are required for the preparation of the Soma juice, such as the (goat) skin (placed below), the two boards required for squeezing, the *Dronahalas'a*, the cloth (for purifying), the stones, the *Pitabhrīt*, the *Adharanīya*, the *Sthālī*, the *Udānchanam*, and the *Chomasu*.<sup>10</sup> Thea

<sup>10</sup> Here are the principal implements required for squeezing, preparing, keeping, sacrificing, and drinking the Soma juice mentioned. A detailed knowledge of them constitutes one of the principal qualifications of an adhvaryu.

they should make two parts of what is squeezed for the king (the roots of the Nyagrodha, &c.); one is to

tions of an *Adhvaryu*. Their description is therefore to be found principally in the Sūtras of the Yajurveda (see the 9th and 10th Adhyaya of the Kātiya Sūtras, the 8th and 9th Prasna of the Hiranyakṣipu Sūtras, Sāyana's Commentary on the 4th Prapāthaka of the 1st Kānda of the Taittiriya Saṃhitā, founded on the Apāstamba Srāvata Sūtras).

In order to make the use of these vessels intelligible to the reader, I subjoin here a short description of the preparation of the Soma juice partially from what I myself have witnessed, partially from the ritual books and oral information.

The plant which is at present used by the sacrificial priests of the Dekkhan at the Soma feast, is not the Soma of the Vedas, but appears to belong to the same order. It grows on hills in the neighbourhood of Poona to the height of about 4 to 5 feet, and forms a kind of bush, consisting of a certain number of shoots, all coming from the same root; their stem is solid like wood; the bark greyish; they are without leaves, the sap appears whitish, has a very stringent taste, is bitter, but not sour; it is a very nasty drink, and has some intoxicating effect. I tasted it several times, but it was impossible for me to drink more than some teaspoonfulls.

The juice is obtained in the following way: The *Adhvaryu* first spreads a skin (*charma*), and puts on it the Soma shoots which are called *āṁśu* or *valli*. He now takes two boards, *adhishtavana*; the first is placed above the Soma. He beats the board with one of the so-called *grāvanas*, i. e. Soma squeezing stones, takes the shoots (as many as he requires for the particular Savana) from below the board, ties them together, and places the other board above them. He then pours water from the Vasativari pot (see page 114-115) on this board; this water is called *nigrābhyā*. He now takes a certain number of shoots (there are, for instance, for the libation from the Upanis̄u Graha, which is the first of all, six required) out of the whole bunch which lies between the two boards, holds over them the Soma squeezing stone, and shakes them thrice in the Chanusa (cup) of the Hotar towards the right side. This is the *Nigrābha*. He wets them with the waters of the Vasativari pot. Now he puts them on a large stone, places upon them some grass, and beats the shoots in order to extract the juice. The technical term for this beating is, *abhishtuoti*. Each *abhishtara*, or complete extracting of the Soma juice consists of three turns (*paryayas*); in the first the *Adhvaryu* beats the shoots eight times, and makes the *Nigrābha* in the manner described above; in the second turn he beats them eleven times, and in the third twelve times, making at the end of each the *Nigrābha*. The juice which the *Adhvaryu* catches at the end of each turn with his hand, is thrown into a vessel (at the first *abhishtara* in the *āṁśu* Graha).

After this first or preliminary *abhishtava* follows the *mahābhishava*

be made ready for the morning libation, the other to be left for the midday libation.

## 33.

(*The drinking from the Traita cups.*)

When the priests lift up the *Traita* cups for<sup>11</sup> sacrificing, then they shall lift up the cup of the sacrificer

or the great squeezing ceremony, performed exactly in the same way as the first, with the only difference, that the Adhvaryu takes from between the two boards as many Soma shoots as are required for the rest of the Savanam (libation). If the juice is extracted, it is poured in the *Adhavaniya*, a kind of trough. Thence it is poured in a cloth, in order to strain it. This cloth is called *Parutra* or *Dariputra*. Below the cloth is another trough called *Pûtabhrît* (*i. e.* the bearer of what is strained, purified). The Udgâtar must hold the cloth, when the juice is strained.

Single shoots of the Soma, and drops of its juice are put in several *sthâlis* or small vessels generally used for keeping butter. The libations are poured from two kinds of vessels, from the *Grahas* (see page 118), and the *Chamasas* (cups). Each offering from a *Graha* consists of a certain number of *Dhârâs* or portions (of a liquid substance). So for instance, the offering from the *Agrayana* *Graha* at the evening libation consists of the following four *Dhârâis*: that one which is in the *Agrayannasthâli* (*not* the *Graha*) taken by the *Adhvaryu*; the two portions which remained in the *Aditya* *Graha* (the libation from which precedes that from the *Agrayana*), and in the *Ajya* *sthâli* (the pot with melted butter); these two are taken by the *Pratipasthâtar*, the fourth *Dhârâ* is taken from the *Adhavaniya* trough by the *Unneta*. Each of the four *Dhârâs* is first strained by a cloth held over the *Pûtabhrît* vessel. The *Unneta* takes his *Dhârâ* with a vessel, called *Udanchanî*, or with a *Chamasa*. These four *Dhârâs* are then filled from the *Pûtabhrît* in the *Agrayana* *Graha*, and sacrificed in the usual way. Certain offerings are filled in the *Grahas* from another very large trough, the so-called *Dronakalasâ'a* (one such vessel is in my possession). At certain occasions there is not only the mouth of the *Graha* to be filled up to the brim, but the small cup, put in it (which alone was originally the *Graha*, but after the latter term had become identical with *Pâtra*, the vessel itself, the small cup, was called *atigrâha*) is also filled; this is called *atigrâhyo*.

<sup>11</sup> They are called here *trâta chamasa*. There are on the whole twelve such cups; therefore *trâta* cannot be referred to *tri*, *i. e.* three. In all likelihood the word is connected with *Trita*, who was the first physician, and the Soma being the best of all medicines, supposed to have invented such cups. *Sâyana* does not explain the term in his

also, having thrown upon it two young sprouts of Dharba grass; both are then (one after the other) to be thrown on the wooden sticks surrounding the fire by the formula *Vaushat!* After having thrown the first, the priest repeats the verse, *dadhikrāvno ahārišam* (4, 39, 6) concluding with *Srāhā* and *Vaushat*. After having thrown the second Dharba stalk, he repeats the verse, *ā dadhikrāh s'arosā* (4, 38, 10). When the priests then take the Soma cups to drink themselves, the sacrificer should take his cup also. When they lift them up (to drink), the sacrificer should do the same. When the Hotar then calls the *Hū* (just before drinking) to the place, and drinks from his cup, then the sacrificer should drink his cup whilst repeating the following verse, "What has remained of the juicy Soma beverage whilst Indra drank with his hosts, this his remainder I enjoy with my happy mind, I drink the king Soma." This beverage prepared from the trees (above mentioned) promising fortune to him, becomes drunk with a happy mind. The royal power of a Kshatriya who, when sacrificing, drinks only this portion described, becomes strong, and is not to be shaken.

commentary on the Aitareya Brāhmaṇa; but his attempt at an explanation in that on the Taittirīya Saṁhitā (ii. page 253, ed. well) shows that he had evidently no clear idea of what the original meaning was; for after having tried more than one explanation from a numeral *tri*, he exclaims, "but it is now enough; one should know, that *traita* means 'good, excellent,' (*pras'asta*)."<sup>1</sup> But we need not despair of making out its meaning. If we compare the term, *nāta chamasa* with that of *narāś'añsa chamasa* (in 7, 34), we can pretty clearly see what it must mean. As I have stated above (in note 24 on page 124-125) the Chamasa are *Narāś'añsa*, that is to say, they belong to the deity *Narāś'añsa*, after one has drunk out of them, sprinkled water over them, &c. Now from a Chamasa, they generally drink twice. What is filled in for the first time is *Trāita*, that belongs to *Tritā*; afterwards it is cleaned and filled again. This is the *Narāś'añsa* draught.

By the words, “Be a blessing to our heart thou who art drunk! prolong our life, O Soma, that we may live long!” he then cleans his mouth; for if the juice (remaining on his lips) is not wiped off, then Soma, thinking, “an unworthy drinks me,” is able to destroy the life of a man. But if the juice is wiped off in this way, then he prolongs the life. With the following two verses which are appropriate for the sacrifice, *ápyáyusra sametu* (1, 91, 16) and *sāñ te payámsi sapayantu* (1, 91, 18) he blesses the Chamasa (*i. e.* what he has drunk from it) to bear fruit. What is appropriate in the sacrifice, that is successful.

## 34.

(*The drinking from the Narás'añsa cups. The list of teachers of the substitute for the Soma juice, and the rites connected with it.*)

When the priests put the Traita cups down, then the king should put down the sacrificer's cup also when they incline their cups (after having put them down), then the king should do the same with his cup. Then he should take up the Narás'añsa cup, and by the recital of the verse, “O thou divine Soma, who knowest my mind, who art drunk by Narás'añsa, and enjoyed by the *Uma-Pitaras*,<sup>12</sup> enjoy thee!” In this way the king enjoys the Narás'añsa portion at the morning libation. At the midday libation he repeats the same mantra, but says, “enjoyed by the *Urra-(Pitaras)*,” and at the evening libation he says, “enjoyed by the *Kárya-*

<sup>12</sup> A division of the Pitaras, or manes. It is the proper name of a certain class of the Pitaras. The original meaning of the word is uncertain. The root is, no doubt, *av*, but it has so many meanings that it is difficult to state satisfactorily the meaning. Another division of the Pitaras, see on page 226.

(Pitaras)." For the Pitaras (present) at the morning libation, are the Umas, those (present) at the midday libation, are the Urvás, and those at the evening libation, are the Kávyas. In this way he makes the immortal Pitaras enjoy the libations.

*Priyavrata*, the Soma drinker, said, "Whoever enjoys the Soma beverage, he certainly will be immortal." The ancestors of a king who enjoys, when sacrificing, this Narásāmsa portion, therefore, become immortal (*i. e.* they never will perish), when they enjoy (in such a way) the Soma libation, and his royal power will be strong and is not to be shaken. The ceremony of wiping off from the mouth what of the juice remained, and the sprinkling of the cup with water (*āpyáyanam*) is the same as above (when the Traita Chamasa are emptied). All the three libations of the juice prepared for the king should be performed in the same way as the real Soma libation.

This way of enjoying the Soma juice (by means of a substitute), was told by Ráma Mārgaveya to Vis'antara, the son of Sushadman. The king then, after having been told it, said, "We give thee a thousand cows, O Bráhmaṇa. My sacrifice is to be attended by the S'yāparnas."

This portion (*bhaksha*) was told by *Tura*, the son of *Kavasha*, to *Janamejaya*, the son of *Parihshit*; then by *Parvata* and *Nárada* to *Somaku*, the son of *Sahadeva*; thence (this traditional knowledge) passed to *Sahadeva Sárjaya*; thence to *Babhu Dairávridha*; thence to *Bhíma Vaidarbha*, and *Nagnajit Gándháru*.

This portion further was told by Agni to *Samasta Arindama*; thence it passed to *Kratuvíd Jánaki*. This portion was further told by *Vasishtha* to *Sudás*, the son of *Pijavana*.

All these became great, in consequence of their having drank the Soma in this way (by means of a substitute), and were great kings. Just as the sun (placed on the sky) sends forth warmth, thus the king who when sacrificing drinks the Soma in this way, is placed amidst fortune and shines everywhere, from all directions he exacts tribute, his kingdom becomes strong, and is not to be shaken.

## EIGHTH BOOK.

### FIRST CHAPTER.

(*The Shastras and Stotras required at the Soma day of the Rájasúya.)*

#### I

(*The use of both the Rathantaram and Brihat at the midday libation.)*

Now as regards the Stotras and Shastras (required at the king's libation), both the morning and the evening libations do not differ in this point from the rule of the Aikâhikas (Soma sacrifices of one day's duration); for both these libations at the Aikâhika sacrifices are indisturbable, well arranged, and firmly standing, and they produce quiet, good order, firm holding, and security.

(But there is a difference in the ceremonies of the midday libation.) The midday Pavamána performance (of a sacrifice) which requires both Sámans with the Brihat for the Prishtha Stotra has been told;<sup>1</sup>

The expression *uktā* “told” appears to refer to 4, 19, *ubhe brihad  
vratante páramánayor bharatas*. But the reference is not quite clear. The author wishes doubtless to advert to the peculiar circumstance, that both the principal Sámans are used at one and the same day, i.e., in the Soma day of the Rájasúya. It is even against the general principle of the sacrificial theory to use both on the same day, (see 4, 19), as the whole arrangement of the Dvadasáhá sacrifice with its Bhautra and Brihat days clearly shows. There are only three exceptions to this rule, as far as my knowledge goes, viz., on the *Ujjit* and *Vishváran* days, and on the *Abhishechaniya* day of the Rájasúya, which is performed according to the rites of an *adikâhaka*.

for the chanting of both Sāmans (the Rathantara and Brihat) is performed. The verse, *ā trā rathām yathotaya* (8, 57, 1-3) is the beginning (required for the Shastra) belonging to the Rathantara Sāman; the verse *idam raso sutum andha* (8, 53, 5-7), the sequel required for the same Shastra. This Pavamāna Uktham (the just-mentioned Shastra) is just the Marutvatiya Shastra, to which the Rathantara Sāman (at the Agnishtoma, for instance) belongs. They perform the Rathantara chant at the Pavamāna Stotra (of the midday libation) praised at this (sacrifice); the Brihat is the Prishtha (Stotra), in order to give a prop (to the whole). For the Rathantara is Brahma; the Brihat is the Kshattra.<sup>2</sup> The Brahma certainly precedes the Kshattra. For the

Soma sacrifice (see 8, 4). The particulars of the ceremonies of the Abhijit day are not given in our Brāhmaṇam, but we learn them from the Asval Sūtras (8, 5). There it is said: *Abhijit Bṛhad-prishtha ubhayor īnd yadyapi Rathantaram īyau, e.g. agnīshṭōre*, i.e. the Abhijit sacrifice requires the Brihat as its Prishtha Stotra (at the midday libation), and (thus) both (the principal) Sāmans, if the Rathantaram (is used at the evening libation) instead of the Yajnavapya Sāman (used at the evening libation of the Agnishtoma). The exceptional use of Brihat and Rathantaram on the Vishvavā day has been stated by our author (4, 19, compare Asval, 8, 6). On the use of both these Sāmans at the Rājaśāya sacrifice, Asval (9, 3) makes the following remark: *ukthyo brihat prishtha ubhayor īnd abhishechāniyah*, i.e. on the inauguration day the Ukthya sacrifice takes place, with the modification that the Brihat is the Sāma of the Prishtha Stotra, and that both (the principal) Sāmans (Brihat and Rathantaram) are required. Both are, as we learn distinctly from our Brāhmaṇam, required at the midday libation; the Rathantaram being chanted first, and the Brihat after it. The former forms here part of the Pavamāna Stotra (the first at the midday libation), the latter is the (principal) Prishtha Stotra which follows the first. The Shastra belonging to the Pavamāna Stotra is the Marutvatiya (see 3, 12-20). At that for the Prishtha Stotra is the Nishkevalya (see 3, 21-24). At the Rājaśāya sacrifice the first goes by the name of *Pavā...ina-uktham*, the latter by that of *Graha-uktham*.

<sup>2</sup> The royal sacrifice differs from the Brahmanical here by the employment of both the principal Sāmans at the same time, whilst at the latter sacrifice either is employed separately.

king should think “when the Brahma is at the head, then my royal power would become strong and not to be shaken.” Further, the Rathantara is food; if placed first, it procures food to the king. The Rathantara further is the earth, which is a firm footing; if placed first, it therefore procures a firm footing to the king.

The Pragâtha for calling Indra<sup>3</sup> near remains the same without any modification (as in the Brahmanical sacrifices), this Pragâtha belonging to (all) Soma days. The Pragâtha addressed to Brahmanaspati,<sup>4</sup> which has the characteristic of *ut* (*uttishtha*, use!) is appropriate to both the Sâmans which are chanted. The Dhâyyâs<sup>5</sup> are the same without any modification; they are those appropriate for the Ahma sacrifices, whilst that Marutvatiya Pragâtha<sup>6</sup> which is peculiar to the Aikâhikas, is chosen.

## 2.

(*The remainder of the Marutvatiya Shastra, and the Nishkevalya Shastra.*)

The (Nivid) hymn (of the *Paramânu vñtham*) is *janishthâ ugrah* (10, 73).<sup>7</sup> It contains the terms, *ugra* strong, and *sahas* power, which are characteristic of the Kshattra. The word *ojishtha* “the strongest” is also a characteristic of the Kshattra. The words, *bahulâbhimânah* (in the first verse) contain the term *abhi*, which means, “to overpower, defeat,” (which is a characteristic of the Kshattram

<sup>3</sup> See about it 3, 16. It is repeated on all Soma days, and forms always part of the first Shastra of the midday libation. Thence it is also necessary at the Râjasuya.

<sup>4</sup> See 3, 17 (page 184).

<sup>5</sup> See 3, 18.

<sup>6</sup> See 4, 19.

<sup>7</sup> See pages 188-89. It is the same as at the Marutvatiya Shastra.

also). The hymn consists of eleven verses, for the Trishtubh comprises eleven syllables, and the Kshattriyas share in the nature of the Trishtubh. *Ojas* (in *ojistha*) is Indra's power, *viryam* (strength) is Trishtubh; the Kshattra is power (*ojas*), and the Kshattriya race is the strength (as to progeny). Thus he (the priest) makes him (the Kshattriya) successful in strength, royal power, and progeny. By this Gaurivîti hymn<sup>8</sup> the Mauryatiya Shastra becomes successful, on which a Brâhmaṇam<sup>9</sup> has been told.

(Now follows the Nishkevalya Shastram.)

The verse *trām iddhi harī-nâhe* (6, 46, 1-2) forms the Brihat Prishtha. For the Brihat Sâma is the Kshattriam; by means of the Kshattra the king makes complete his royal power. If the Brihat is the Kshattra, then the soul of the sacrificer is the Nishkevalya Shastra (to which the Brihat Sâma belongs). That is what the Brihat Prishtha becomes (for the sacrificer). The Brihat is the Kshattra by means of the Kshattra the Brihat makes him successful. The Brihat is further precedence, and in this respect it makes him successful also. The Brihat is further excellence, and in this respect it makes him successful also.

They make the Rathantara Sâma, *abhi trā s'âma nonumah*, the *Anurîpa*<sup>10</sup> to the Brihat. For the Rathantara is this world, and the Brihat is that world. That world corresponds to this one, and this

<sup>8</sup> *Jauvishṭaugrah* (See above). The Rishi is supposed to be Gaurivîti.

<sup>9</sup> It begins, *tad vî etad yajamâna janam*. See 4, 19 (page 65 of the text).

<sup>10</sup> That is to say, the Hotar repeats as counterpart to the Stotriya of the Nishkevalya Shastra, which is at this occasion the text of the Brihat Sâma, the text of the Rathantaram, which is quite unusual.

world to that one. Therefore they make the Rathautara the Anurūpa to the Bṛihat, for thus they make the sacrificer enjoy both worlds.

Further, the Rathautara is the Brahma, and the Ksheitra the Bṛihat; thus the Kshattra is then placed in the Brahma, and the Brahma in the Kshattra. There is then prepared for both the Āśvāns the same place. The Dravyāvāyā *yad vārāṇā* (10, 74, 6), of which a Brāhmaṇam<sup>11</sup> has been already told. The Sēma Prā�āraṇī, *ubhau am śriyā-*  
*sihā* (8, 50, 1-2); for it is a characteristic of both Āśvāns which are sung (on account of its containing the word *uṇah* in both).

### 3.

(*The Nivid Sūkta of the Nishkeralya Śastra*).

The hymn *tum u śtūhi yo abhibhūtuojā* (6, 18) contains the characteristic *abhi* in the word *abhibhūti*, his words *atātātām* (invincible), *ugram* (strong), *śālām uva* (brave); strong, etc., are other characteristics of the Kshattra also. It consists of fifteen verses; for the number fifteen is strength, sharpness, of seuses, and power, the Kshattra is strength, the royal prince, might (*viryam*). The hymn thus makes the king successful in strength, royal power and might. It is a hymn of Bhāradvāja. The Bṛihat Śāman was sung by Bhāradvāja also (and) is in direct relationship with the ancestral fire<sup>12</sup>. The sacrifice of the kshattra which has the Bṛihat for its Prishtha

<sup>11</sup> This Brāhmaṇam is, *te devā abhurau sarvam vā*. See 3, 22 (p. 207 of the text.)

<sup>12</sup> Sir. explains the expression *āśheyena salma* in the following manner. *āśheyo bharadrajanumisā abandhah, lomasabdeñā kes'ā-*  
*parimādeḥopalakṣhyate, salomaśas'niśkah rāmpūrṇa ita arthah.* The word *loma* means, according to him, "the head with the hair"; and to *salma* he attributes the meaning "having a helmet, or turban," that is, "complete." But this explanation is too artificial and fectched to meet with the approval of modern philologists. To arrive

(Stotra) becomes successful. Thence wherever a Kshattriya brings a sacrifice, there the Brihat Prishttha is to be employed, for this makes it (the sacrifice) complete.

## 4.

*(The Shastras of the minor Hotri-priests.)*

The performances of the minor Hotri-priests (Maitravaruna, Brâhmañâchaînsi, and Achhâvâka) required (at the sacrifice of a Kshattriya) are those allotted to the Aikâhika sacrifices. For these Aikâhika performances are propitiatory, ready made, and placed on a footing in order to make the sacrifice successful to accomplish it, and place it on a firm footing whence it cannot fall down. These (performances) contain all the forms (required), and are quite complete. (They are repeated) in order to accomplish the integrity and completeness (of the sacrifice). The Kshattriyas who perform a sacrifice should think, "Let us obtain all desires by means of the all-perfect and complete performances of the minor Hotri-priests." Therefore, wherever the Ekâhas are not complete as to the number of Stomas and Prishtas, there are the Aikâhika performances of the minor Hotri-priests required,<sup>13</sup> then it (the sacrifice) becomes completed.

This sacrifice (performed by a Kshattriya) should be the Ukthya which has fifteen Stotras and Shastras

at the proper meaning of the obsolete term *saloma*, we have to consult the cognate words *annoloma* and *pratoloma*, both applied to deterioration of lineage by mixing with lower castes. In reference to these terms I translated the passage.

<sup>13</sup> For the Ekâhas which are *sarvastoma* and *sarvârishtha*, the following six Stomas are required, *trivrit*, *pañchadasa*, *saptalata*, *charvinsu*, *trivara*, *trayastriñsa*; and the following Prishtas, *Brihat*, *Rathantara*, *Vavrûpa*, *Vâirâja*, *Sâkraia*, *Ravata*. In the Kshattriya sacrifice there are only the Brihat and Rathantara required. It is therefore incomplete, the defects are to be supplied by the minor Hotri-priests.

Such is the opinion of some. For the sharpness of senses is a power (*ojas*), and the number fifteen is strength; (further) the Kshattra is power, and the Kshatriya is strength. Thus the priest makes him (the Kshatriya) successful by means of power, Kshattra, (and) strength. This sacrifice requires thirty Stotras and Shastras (viz. fifteen each). For the Virāj consists of thirty syllables. The Virāj is food. When he places him (the sacrificer) in the Virāj, then he places him in food. Therefore the Ukthya, which is fifteen-fold, should be (employed for the king at this occasion). But the Agnīśṭoma, which forms part of the Jyotiṣṭoma, would more properly answer this purpose.<sup>4</sup> For among the Stomas, the Trivṛit (three-fold) is the Brahma, and the fifteen-fold Stoma is the Kshattra. But the Brahma precedes the Kshattra: (for the king should think) "If the Brahma is placed first, my kingdom will be strong and not to be shaken." The number seventeen represents the Vais'yas, and twenty-one the Shūdras. If these two Stomas (the seventeen and twenty-one-fold) are employed, then they make the Vais'yas and Shūdras follow him (the king). Among the Stomas the Trivṛit is splendour, the fifteen-fold is strength, the seventeen-fold is offspring, the twenty-one-fold is the boating. Thus the priest makes the king who (thus) sacrifices, successful in gaining splendour, strength, offspring, and a firm footing. Therefore the Jyotiṣṭoma (Agnīśṭoma) is required. This requires twenty-four Stotras and Shastras (twelve each). For the year consists of twenty-four half months; in the year there are all (kinds of) nourishment. Thus he places him (the sacrificer) in all (kinds of) nourishment. Hence the Jyotiṣṭoma-Agnīśṭoma alone is required (and not the Ukthya).

<sup>4</sup> In this sacrifice there are the four Stomas subsequently mentioned, required.

## SECOND CHAPTER.

(*Punarabhisheka, or repetition of the inauguration ceremony.*)

## 5.

(*The implements and preparation for Punarabhisheka.*)

Now follows (the rule) of Punarabhisheka of the Kshattuva who is inaugurated as a saerificee, and whose Kshattram is in (such a way) new born.<sup>1</sup> After having undergone the ceremonies of ablution<sup>2</sup> and performed the animal sacrifice (*anubandhya*), he performs the concluding *Ishti*.

After this *Ishti* is finished (and thus the Soma day of the Râjasûya concluded) they sprinkle him again with the holy water (they make *punarabhisheka*). Before it commences, all implements must be in readiness, viz. a throne, made from Uduñbara wood, with feet only as large as the span between the thumb and forefinger, and successive helmets of the length of half an arm, (besides there must be provided for) cords for binding made of Muñja grass, a tiger skin for covering the throne, a (large) ladle of Uduñbara wood and a (small) branch of the Uduñbara tree. In this ladle the following eight substances are thrown: curds, honey, clarified butter, raw water fallen during sunshine, young sprouts of grass and of green barley, liquor and Dûb grass (*Durvâ*). The throne is to be placed in the southern line,<sup>3</sup> drawn by a wooden sword (*sphaga*) in the Vedi, the front pa-

<sup>1</sup> The term is *sîgata*, containing an allusion to the name of the saerificee *râjasûya*.

<sup>2</sup> This is the so-called *arabhrîttâ* ceremony which takes place at the end of the sacrifice before the concluding *Ishti*.

<sup>3</sup> By means of a wooden sword three lines are drawn in the Vedi, viz. one towards the south, one towards the west, and one towards the east.

urned eastwards. Two of its feet are to be within the Vedi, and two outside. For this earth is (the goddess of) fortune; the little space within the Vedi is thus allotted to her, as well as the large (infinite) region outside. If thus two feet of the throne are inside and two outside the Vedi, both kinds of desires, those obtainable from the place within as well as from outside the Vedi, are to be gained.

## 6.

*(How the King has to ascend his throne at the inauguration ceremony; what mantras he has to repeat at this occasion.)*

He spreads the tiger skin on the throne in such a manner that the hairs come outside, and that part which covered the neck is turned eastward. For the tiger is the Kshattra (royal power) of the beasts in the forest. The Kshattra is the royal prince; by means of this Kshattra the king makes his Kshattra (royal power) prosper. The king when taking his seat on the throne approaches it from behind, turning his face eastwards, kneels down with crossed legs, so that his right knee touches the earth,<sup>4</sup> and holding the throne with his hands) prays over it the following mantra :—

"May Agni ascend thee, O throne, with the Gavatri metre! May Savitar ascend (thee) with the Ushnih, Soma with the Anushubh, Brihaspati with the Brihat, Mitra and Varuna with the Pañkti, Indra with the Trishubh, and the Vis'vē Devāḥ with the Jagati metres. After them I ascend this throne, to be ruler, to be a great ruler, to be an universal ruler, to obtain all desires fulfilled, to be an indepen-

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<sup>4</sup>This particular posture is called *jānvachya*. The Hotar, principally, must on many occasions take it; it is very awkward and troublesome; I could not imitate it well, though I tried.

dent and most distinguished ruler (on this earth), and to reach the world of Prajāpati, to be there a ruler, a great ruler, a supreme ruler, to be independent, and to live there for a long time!"

After having repeated this mantra the king should ascend the throne, with his right knee first, and then with his left. This, this is done; so they say.

The gods joined with the metres, which were placed in such an order that the following exceeded the preceding one always by four syllables,<sup>5</sup> ascended this (throne) which is fortune, and posted themselves on it, Agni with the Gāyatrī, Savitar with the Ushnih, Soma with the Anushtubh, Brihaspati with the Brihatī, Mitra and Varuna with the Pañkti, Indra with the Trishṭubh, the Vis'vedevah with the Jagatī. The two verses (where the joining of the gods to the metres is mentioned) commencing, *Agner Gāyatri abharat* (10, 130, 4-5) are then recited.

The Kshattriya who, after these deities (after having previously invoked them in this manner), ascends his throne, obtains for himself the power not only of acquiring anything, but of keeping what he has acquired;<sup>6</sup> his prosperity increases from day to day, and he will rule supreme over all his subjects.

When the priest is about to sprinkle him (with water) then he makes the king invoke the waters for their blessing (by these words): "Look upon me ye waters with a favourable eye! touch my skin with your happy body! I invoke all the fires which reside in the waters to bestow on me splendour, strength, and vigour." For the waters, if not invoked for a blessing (by a mantra), take away the strength from

<sup>5</sup> Gāyatri with 24 syllables comes first;  $24 + 4 = 28$  is Ushnih  
 $28 + 4 = 32$  is Anushtubh;  $32 + 4 = 36$  is Brihatī;  $36 + 4 = 40$  is Pañkti  
 $40 + 4 = 44$  is Trishṭubh;  $44 + 4 = 48$  is Jagatī.

<sup>6</sup> This is the translation of the word *Yoga-kshema*.

a Kshattriya who is already consecrated ; but not (if they have been duly invoked).

## 7.

(*The inauguration mantra when the King is sprinkled with the holy water. Whether the sacred words, "bhûr," &c. are to be pronounced along with this mantra or not. Different opinions on this point.*)

They now put the branch of the Udumbara tree on the head of the Kshattriya, and pour the liquids (which are in the large ladle) on it. (When doing so), the priest repeats the following mantras : "With these waters, which are most happy, which cure everything, increase the royal power, and hold up the royal power, the immortal Prajapati sprinkled Indra, Soma the king, Varuna, Yama, Manu ; with the same, sprinkle I thee ! Be the ruler over kings in this world. Thy illustrious mother bore thee as the great universal ruler over great men ; the blessed mother has borne thee ! By command of the divine Savitar I sprinkle<sup>7</sup> (thee) with the arms of the As'vins, with the hands of Pûshan; with the lustre of Agni, the splendour of Sûrya, the power of Indra, that thou mayest obtain strength, happiness, fame, and food."

If the priest who sprinkles the king wishes him alone to enjoy good health,<sup>8</sup> then he shall pronounce (when sprinkling) the sacred word, *bhûr*. If he wishes that two men (son and grandson) should enjoy this benefit together with him, then he shall pronounce the two sacred words *bhûr, bhurah*. If he wishes to benefit in this way three men (son, grandson, and great grandson), or to make (the king) un-

<sup>7</sup> The arms of the As'vins, &c. are here regarded as the instruments by which the ceremony is performed in a mystical way on the king.

\* Lit. that he may eat food.

rivalled, then he ought to pronounce the three sacred words, *bhúr, bhurah, svar.*

Some say, These sacred words having the power of bringing every thing within grasp, the Kshattriya who has the mantra recited with the addition of these sacred words,<sup>9</sup> provides for another (not for himself); therefore one should sprinkle him only under the recital of the mantra, "By command of the divine Savitar," &c. They again are of opinion that the Kshattriya, when sprinkled, not under the recital of the whole mantra (*i. e.* with omission of the sacred words), has power only over his former life.

*Satyakáma*, the son of *Jabalá*, said, "If they do not sprinkle him under the recital of these sacred words (in addition to the mantra), then he is able to go through his whole life (as much as is apportioned to him)." But *Uddálaka Aruṇih* said, "He who is sprinkled under the recital of these sacred words obtains everything by conquest."

He (the priest) should sprinkle him under the recital of the whole mantra, "By the command of the divine Savitar," &c., and conclude by *bhúr, bhurah, svar!*

The Kshattriya who has thus performed a sacrifice loses (in consequence of his sacrifice) all these things (which were in him), viz. the Brahma which was placed in the Kshatra, the sap, nourishment, the essence of water and herbs, the character of holiness (*brahmavarchasam*), the thriving consequent on food, the begetting of children, and the peculiar form of the Kshatra (all that it comprises). And as further regards the sap for (producing) nourishing substances, the Kshatra is the protection of the herbs (the fields of grain, &c. being protected by the Kshatriyas, these things must be kept). If he therefore brings those two invocation offerings before the inaugura-

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<sup>9</sup> *Atisarvena*, *i. e.* by what is beyond the whole mantra, that is, the sacred words *bhúr, &c.* which are added to it.

tion ceremony,<sup>10</sup> then he places the Brahma in this Kshattra (and all those things will be consequently kept).

### 8.

(*The symbolical meaning of the different implements and liquids required for the inauguration ceremony. The drinking of spirituous liquor (surá) by the King.*)

The reason that the throne-seat, the ladle, and the branch, is of the Udumbara tree is because the Udumbara is vigour and a nourishing substance. The priest thus places vigour in him (the King) as his nourishing substance.

As to curds, honey, and melted butter, they represent the liquid (essence) in the waters and herbs. The priest, therefore, places the essence of the waters and the herbs in him. \*

The rain water fallen during sunshine represents the splendour and lustre of sanctity, which are in this way placed in him.

The young grass and young barley represent provisions and the thriving by their means, which are thus placed in him for (producing) offspring and consequently (provide him with) offspring.

The spirituous liquor represents the Kshattra, and further, the juice in the food; thus both the Kshattra and the juice in the food, are placed in him.

The Dúrvâ grass is Kshattra; for this is the ruler of the herbs. The Kshattra, viz. the princely race, is represented by it, as it were, spread everywhere; the Kshattriya becomes residing here (on this earth), in his kingdom, he becomes established as it were, his rule extended, as it were. This is represented by the sprouts of the Dúrvâ, which have,

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<sup>10</sup> See above 7, 22, one to the Brahma, the other to the Kshattra  
“I enter the Brahma,” &c.

as it were, a firm footing on the earth. In this way the Kshattra of the herbs is placed in him (the king) and a firm footing thus given him.

All those things, (the Brahma, sap, &c.) which had gone from the king after having performed a sacrifice, are in this way placed in him (again). By their means (of curds, honey, &c.) he makes him thus successful.

Now he gives into his hand a goblet of spirituous liquor, under the recital of the verse, *svādishthayā madishthayā*, &c. (9, 1, 1) i. e. "Purify, O Soma! with thy sweetest most exhilarating drops (the sacrificer), thou who art squeezed for Indra, to be drunk by him."<sup>11</sup> After having put the spirituous liquor into his hand, the priest repeats a propitiatory mantra<sup>12</sup> (which runs thus): "To either of you (spirituous liquor and Soma!) a separate residence has been prepared, and allotted by the gods. Do not mix with one another in the highest heaven; liquor! thou art powerful; Soma! thou art a king. Do not harm him (the king)! may either go to his own place." (Here is said), that the drinking of the Soma and that of liquor, exclude one another (they are not to be mixed). After having drunk it, he should think, "the giver (the priest) of the goblet (to be his friend) and give him (the remainder of) this (liquor)." This is the characteristic of a friend. Thus he finally places the liquor in his friend (gives him a share in it). And thus has he who possesses such a knowledge, a place in his friend (they are mutually connected).

<sup>11</sup> This interpretation is given by Sāyana, which, no doubt, is suitable to the occasion at which this mantra is used; and thus it certainly was interpreted even in ancient times. However, it does not appear to be the original meaning of the verse.

## 9.

(*The descent of the King from the throne after having been inaugurated. The mantras which he has to repeat at this occasion*)

He now descends (from the throne-seat) facing the branch of the Udumbara tree (which was placed in the ground). The Udumbara being sap, and consequently a nourishing substance, the king goes thus (to receive) these gifts (hidden in the Udumbara tree). Being seated above, and having put both his feet on the ground, he announces his descent (facing the Udumbara), (by uttering the following words) "I stand in the heavens, and on the earth; I stand in the air exhaled and inhaled; I stand on day and night; I stand on food and drink: I stand on Brahma, Kshattra, and these three worlds." Finally he stands firmly through the universal soul (*surra-âtmâ*, which connects all the things just mentioned), and thence has a firm footing in the universe. He obtains continuous prosperity. The king who descends after having been inaugurated by the ceremony of Punarabhisheka in this way (from the throne seat) obtains supremacy over his subjects, and royal power.

After having descended,<sup>12</sup> he then stands inclining his body (*upastham kritrâ*) with his face towards the east, and utters thrice the words, "Adoration to the Brahma!" Then he says aloud, "I present a gift for the attainment of victory (in general), of victory everywhere (*abhijiti*), of victory over strong and weak enemies (*vijiti*), and of complete victory (*sañjiti*)."

<sup>12</sup> It is with some variations to be found in the Vâjasaneyi Sûñhitâ (13, 7).

<sup>13</sup> *Pratyavarûhya* instead of *ruhya*; long *â* instead of short *u* being a Vedic form.

By thus making thrice salutation to the Brahma, the Kshattra comes under the sway of the Brahma, and consequently the rule of the king becomes prosperous and he will have issue. As regards (the mantra), "I present a gift for the attainment of victory," &c. he emits Speech by it. For the words "I give" implies that Speech is conquered, (recovered, after having been silent).

"When Speech is recovered, then (consequently) all this my performance shall be completed," having (so thinking) emitted Speech, he approaches the Ahavaniya fire and puts a stick into it, reciting, "Thou art a wooden stick, become joined to the sharpness of senses and strength of the body, Svâhâ!" Finally he succeeds thus in making himself sharpness of senses and valiant. After having put the stick into the fire, he walks three steps towards the east and north, (and addresses the step he is taking thus). "Thou art the means of subduing the regions; ye (steps), make me capable of adoring (in the right manner) the gods; may I obtain my desires wished for and preserve what is granted to me, and safety." He now proceeds to the north-east, that is, to undo again a defeat. Such is the meaning (they say).

## 10.

• (*Magical performance of a King for defeating an enemy.*)

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction, then the Asuras defeated them. They then fought in the southern direction, and the Asuras defeated them again; and likewise they were defeated by the Asuras when fighting in the western and northern directions. They were then fighting between the eastern and northern directions, and remained victors. The

Kshattriyā therefore, standing amidst both armies arrayed in battle lines, shall proceed to the north-east saying to him (to the house-priest), “ do so<sup>14</sup> that I may conquer this army.” After he (the house-priest) has consented, he should touch the upper part of the king’s chariot, and repeat the mantra, *vanaspate rīdeāṅgo hi* (6, 47, 26). Then he shall say to (the king), “ Turn towards this (north-east) direction ; thy chariot with all its implements should be turned thither (north-east) ; then to the north-west, south, and east, and (lastly) towards the enemy.” With the hymn, *abhivartena havishā* (10, 174) shall he turn his chariot, and when reciting the *Apratiratha* (10,103 *ás’uh sis’áno*), *S’ása* (1,152 *sasa’i*), and *Sauparña* (*pra dhárā yantu madhuna*) hymns, he shall look upon it (the chariot).

The Kshattriya conquers the (hostile) army, when he at the time of just being about fighting (with the enemy) takes thus his refuge (with the house-priest), saying, “ Make me win this battle.” He then shall let him fight in the north-eastern direction, and he (the Kshattriya) wins the battle. If he be turned out of his dominions and thus takes his refuge with him (the house-priest), saying, “ Make me return to my dominions,” then he (the house-priest) shall let him when going away proceed to this (north-eastern) direction, (and) thus he recovers his dominions.

(The king, whose inauguration ceremony is performed) after having been standing (in this north-

<sup>14</sup> Sāya refers this address to the king who is sitting in his chariot. A Kshattriya is speaking these words. He asks first the king’s permission to perform the ceremony mentioned. The person to whom the Kshattriya addresses his words is only hinted at by the demonstrative pronoun, but never explicitly mentioned. I think it refers to the Purusha or house-priest, who has always to accompany the king when going to fight a battle, and give him his advice. Sāya’s opinion is hardly correct.

eastern direction) recites then when going to his palace (the verse) calculated to drive away all enemies altogether. (This verse is), *upa prácha* (10, 131, 1) Then he will be made rid of all his enemies and live in safety, and enjoy happiness increasing from day to day. He who returns to his palace whilst reciting the abovementioned mantra (10, 131, 1) obtains sovereignty over his subjects, and supreme power. After having come home he sits behind the household fire. His priest then, after having touched him, fills a goblet four times with melted butter, and makes thus three (each consisting of four spoonfuls) offerings addressed to Indra, the mantras being recited in the Prapada<sup>15</sup> form, in order that he might be protected from disease, injury from any loss, and enjoy perfect safety.

## 11.

(*The repetition of three mantras with insertion of a certain formula. Its effect. Janamejaya's opinion on the effect of this magical performance.*)

(The verses to be recited in the Prapada way follow *Paryú shu pradhanva* (9, 110, 1), i. e. acquire every where riches in order to grant them (to thy worshipper). In the midst of the word *irriirápu* (of the mentioned mantra), after á and before üi. he insert the words, “bhúr, brahma, práyam (breath), amritam (ambrosia) is such one (the name is required

<sup>15</sup> Sáy. adduces for explaining this term a memorial verse (*káriká*)  
*Pálā yasyávartu yávanta yávand aksharacáñmitah.*  
*Ri hy ad yayanam eteshám prayadám tad vidi vindháh.*  
 i. e. the wise call that recital of the (several) pádás of a Rik ver  
*prapada*, when they all are measured by the syllables of which they  
 consist. This means that each syllable of the páda is to be pronounced  
 quite distinctly, and that there should be a stop at the end of each  
 páda. This explanation appears however not to be quite correct.  
 From the following paragraph we learn that *prapada* is the insertion  
 of a formula in a páda of a verse.

who seeks for shelter and safety, for welfare with his children and cattle." (Now follows the remaining part of the verse), *ni sahshāñir*, &c. i. e. being a conqueror of enemies, thou makest efforts of crossing the lines of our adversaries.

(Now follows the second verse), *Anu hi tvā sutam*, &c. (9, 110, 2). In the midst of the word *samar̥ya* in the second pâda, after the syllable "ma" the word *bhuva*, *brahma*, &c. (the remainder just as above) are inserted.

(Now follows the third verse), *ajijano hi paramānā*, &c. (9, 110, 3). In the midst of the word *s'akmanā* after *sa* and before *ma*, he inserts the words *svar*, *brahma*, &c. (just as above). After the last word of the interpolation, viz. "pas'ubhir," he then proceeds to finish the verse recommencing by *kmanā*.

The Kshattriya, for whose benefit the house-priest sacrifices three offerings of melted butter, each consisting of four spoonfuls, whilst reciting these Indra verses in the above mentioned Prapada way, thus becomes free of disease, free of enemies, does not suffer any loss, and screened by the form of the three-fold science (the three Vedas), walks in all directions, and becomes established (after his death) in Indra's world.

Finally he prays for increase in cows, horses, and progeny, with the words, "cows, may ye be born here! horses, may ye be born here! men, may ye be born here! may here sit a hero (my son), as protector (of the country), who presents the priests gifts, consisting of a thousand (cows)." He who thus prays, will be blessed with plenty of children and cattle.

The Kshattriya whom those (priests) who have this knowledge make sacrifice in such a way, will be raised to an exalted position. But those who make the king sacrifice in this way, without possessing this knowledge, they kill him, drag him away, and deprive

him of his property, just as the most degraded of men (*nishádas*) robbers, murderers, seize a wealthy man (when travelling) in a forest, and after having thrown him into a ditch, run away with his property.

*Janamejaya*, the son of *Purihshit*, who possessed this knowledge, said, "My priests, who possess this knowledge, made me sacrifice, I who have the same knowledge (in such a manner). Therefore I am victorious; I conquer a hostile army eager of fighting,<sup>16</sup> neither the divine nor the human arrows coming from such an army can reach me. I shall attain the full age allotted to man (100 years), I shall become master of the whole earth. The same falls to the lot of him, who knowing this, is made to sacrifice (by priests) in this way.

### THIRD CHAPTER.

(*The Mahábhisheka or grand inauguration ceremony of Indra.*)

#### 12.

(*The elevation of Indra to the royalty over the Gods. His throne-seat. By what mantras he ascended it. The Gods proclaim him as King by mentioning all his titles.*)

Now follows the great inauguration (*mahábhisheka*) of Indra. The gods, headed by Prajápati, said to one another (pointing with their hands to Indra): "This one is among the gods the most vigorous, most strong, most valiant, most perfect, who carries best out any work (to be done). Let us instal him (to the kingship over us)." They all consented to

<sup>16</sup> In the original, *abhitvari*. Sáy. *abhiito yuddhártha-mudayuktí p̄srakiyā sənā.*

perform just this ceremony (*mahâbbisheka*) on Indra. They brought for him that throne-seat, which is called the Rik-formed.<sup>1</sup> They made the Brihat and Rathantara verses its two forelegs, the Vairûpa and Vairâja verses its hind-legs, the Sâkvara and Raivata (verses) its top-boards, the Nâudhasa and Kâleya its side-boards. The Rik verses were made the threads of the texture which went lengthwise, the Sâmans were the threads which went crossways, the Yajus verses the intervals in the texture. They made (the goddess of Glory its covering, and (the goddess of) Fortune its pillow, Savitar and Brihaspati were holding its two fore-legs, Vâyu and Pûshan the two hind-legs, Mitra and Varuna the two top-boards, the Asvins the two side-boards.

Indra then ascended the throne-seat, addressing it thus : " May the Vasus ascend thee with the Gâyatî metre, with the Trivrit Stoma, with the Rathantara Sâma. After them I then ascend for obtaining universal sovereignty. May the Rudras ascend thee with the Trishtubh metre, the fifteen-fold Stoma, and the Brihat Sâma. After them then I ascend for obtaining increase of enjoyment. May the Adityas ascend thee with the Jagatî metre, the seventeen-fold Stoma, and the Vairûpa Sâma. After them I ascend for obtaining independent rule. May the Vis'vâ Devâh ascend thee with the Anushtubh metre, the twenty-one-fold Stoma, and the Vairâja Sâma. After them I ascend for obtaining distinguished rule. May the divine Sâdhyâs and Aptyas ascend thee with the Pañkti metre, the Trinava (twenty-seven-fold) Stoma, and the Sâkvara Sâma. After them I ascend for obtaining royal power. May the divine Marutas and Vîgiras ascend thee with the Atichandas metre, the thirty-three-fold Stoma, and the Raivata Sâma. After

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<sup>1</sup> It was composed of all the sacred mantras of the Rigveda. On different Sâmans mentioned here see the notes on page 282.

them then I ascend for obtaining the fulfilment of the highest desires for becoming a great king, for supreme mastership, independence, and a long residence." By these words one should ascend the throne-seat.

After Indra had seated himself on this throne-seat the Vis'vē Devāḥ said to him, "Indra cannot achieve any feat if he is not everywhere publicly proclaimed (as hero); but if he be thus proclaimed, he can do so." They then consented to do so, and consequently turning towards Indra, cried aloud (calling him by all his titles.)

The gods bestowed on him (Indra), by proclaiming him as "universal ruler," universal rule; by proclaiming him as "enjoyer (of pleasures)," they made him father (of pleasures); by proclaiming him as "independent ruler," they granted him independence of rule; by proclaiming him as "distinguished king," they conferred on him royal distinction; by proclaiming him "king," they made him father of kings; by calling him "one who has attained the highest desires," they granted him fulfilment of the highest desires.

(The gods then continued proclaiming his heroic virtues in the following manner): "The Kshattra is born; the Kshattriya is born; the supreme master of the whole creation is born; the devourer of the (hostile) tribes is born; the destroyer of the hostile castles is born; the slayer of the Asuras is born; the protector of the Brahma is born; the protector of the religion is born."

After (his royal dignity) was thus proclaimed, Prajāpati when being just about performing the inauguration ceremony, recited over him (consecrated him with) the following mantra:

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\* The term is *anabhyutkrushṭa*.

## 13.

(*The mantras by which Indra was consecrated. He was installed by Prajāpati.*)

“Varuṇa, the faithful, sat down in his premises—for obtaining universal rule, enjoyment (of pleasures), independence, distinction as sovereign, fulfilment of the highest desires—he, the wise, &c.” (I, 25, 10). Prajāpati, standing in front of Indra who was sitting on the throne-seat, turned his face to the west, and after having put on his head a gold leaf, sprinkled him with the moist branch of an Udumbara, together with that of a Palás'a tree, reciting the three Rik verses, *imā āpah śivatamā*, i. e. these most happy waters, &c. (Ait. Br. 8, 7); and the Yajus verse, *devasya trā* (Vājasan. Saṃh. I, 10. Ait. Br. 8, 1); and the great words, *bhūr, bhuvah, svar*.

## 14.

(*Indra inaugurated by various deities in the various directions to the Kingship becomes universal ruler.*)

The Vasavas then inaugurated him (Indra) in the eastern direction during thirty-one days by these three Rik verses, the Yajus verse, and the great words (all just mentioned), for the sake of obtaining universal sovereignty. Hence all kings of eastern nations in the eastern regions are inaugurated to universal sovereignty, and called *samīkṣa*, i. e. universal sovereign, after this precedent made once by the gods.

Then the Rudras inaugurated Indra in the southern region during thirty-one days, with the three Rik verses, the Yajus, and the great words (just mentioned), for obtaining enjoyment (of pleasures). Hence all kings of living creatures (chiefly beasts) in the southern region are inaugurated for the enjoyment (of pleasures) and called *bhoja*, i. e. enjoyer.

Then the divine Adityas inaugurated him in the western region during thirty-one days, with those three Rik verses, that Yajus verse, and those great words, for obtaining independent rule. Hence all kings of the *Nichyas* and *Apáchyas* in the western countries, are inaugurated to independent rule, and called “independent rulers.”

Then the Vis'vē Devāḥ inaugurated him during thirty-one days in the northern region by those three Rik verses, &c. for distinguished rule. Hence all people living in northern countries beyond the Himalaya, such as the *Uttarakurus*, *Uttaravardras*, are inaugurated for living without a king (*vairájyam*), and called *Virāj*,<sup>3</sup> i. e. without king.

Then the divine Sādhyas and Aptyas inaugurated Indra during thirty-one days in the middle region, which is a firmly established footing (the immovable centre) to the kingship (*rājya*). Hence the kings of the *kurupañchālas*, with the *Vas'us* and *Us'i narus*, are inaugurated to kingship, and called kings (*rājā*).

Then the divine Marutas and Angiras inaugurated him during thirty-one days in the upper (*urdhra*) region for attaining fulfilment of the highest wishes, the position of a great king, of a supreme ruler, of an independent king, and long duration of his rule.

Indra thus became by means of this great inauguration ceremony, possessed of the power of obtaining anything wished for, as had been only the prerogative of Prajāpati.<sup>4</sup> He conquered in all the various ways

<sup>3</sup> To this word two meanings can be given : 1) without king ; 2) a very distinguished king. In this passage we must take it in the first meaning ; for here are the *janapadāḥ*, i. e. people in opposition to the king mentioned as *abhishtaka*, 2. e. inaugurated, whilst in all other passages of this chapter, we find instead of them, the *rājināḥ* or kings.

<sup>4</sup> This whole sentence is only a translation of the full import implied in the words, *parameshti prajāpatya*.

of possible conquest<sup>5</sup> and won all people. He obtained the leadership, precedence, and supremacy over all gods. After having conquered the position of a *saṁrāj* (universal ruler) &c. he became in this world self-existing (*svayambhūḥ*) an independent ruler, immortal,<sup>6</sup> and in the heaven-world, after having attained all desires wished for, he became immortal (also).

#### FOURTH CHAPTER.

(*The Mahâbhiseka ceremony performed on a King.  
What Rishis performed it, and for what Kings they  
performed it.)*

#### 15.

(*The consequences of the Mahâbhiseka. The oath  
which the King must take before the priest performs  
the ceremony.)*

The priest who, with this knowledge (about the Mahâbhiseka ceremony) wishes that a Kshattriya should conquer in all the various ways of conquest, to subjugate all people, and that he should attain to leadership, precedence, and supremacy over all kings, and attain everywhere and at all times to universal sovereignty, enjoyment (of pleasures), independence, distinguished distinction as king, the fulfilment of the highest desires, the position of a king, of a great king, and supreme mastership, that he might cross (with his arms) the universe, and become the ruler of the whole earth during all his life, which may last for an infinitely long time, that he might be the sole king of the earth up to its

<sup>5</sup> Lit. he conquered all the conquests (*jitis*. i.e. *abhijiti*, *vijiti*, *saṁjiti*, &c. see above.)

<sup>6</sup> Here Sâyana explains it as "long-lived."

shores bordering on the ocean; such a priest should inaugurate the Kshattriya with Indra's great inauguration ceremony. But before doing so, the priest must make the king take the following oath: "Whatever pious works thou mightest have done during the time which may elapse from the day<sup>1</sup> of thy birth to the day of thy death, all these together with thy position, thy good deeds, thy life, thy children, I would wrest from thee, shouldst thou do me any harm."

The Kshattriya then who wishes to attain to all this, should well consider and say in good faith all that is above mentioned (thou mayest wrest from me, &c. &c.)

## 16.

(*The woods and grains required for the performance of Makábhisheka.*)

The priest then shall say (to his attendants), "Bring four kinds of wood: Nyagrodha, Udumbara, As'vattha, and Plaksha." Among the trees the Nyagrodha is the Kshatra. Thus by bringing Nyagrodha wood he places in the king the Kshattram. The Udumbara representing the enjoyment, the As'vattha universal sovereignty, the Plaksha independence and freedom of the rule of another king; the priest by having these woods brought to the spot, thus makes the king participate in all these qualities (universal sovereignty, &c. &c.). Next he shall order to bring four kinds of grain from vegetables (*anushadha tokmahrita*), viz. rice with small grains, rice with large grains, Priyañgu, and barley. For amongst herbs rice with small grains represents the Kshatra. Thus by bringing sprouts of such grains, he

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<sup>1</sup> In the original, *râtri* night. The day commenced at evening as it appears.

places the Kshattra in him. Rice with large grains represents universal sovereignty. Therefore by bringing sprouts of such grains (to the spot), he places universal sovereignty in him. The Priyaṅgus among herbs, represent enjoyment of pleasures. By bringing their sprouts, he places the enjoyment of pleasures in him. Barley represents the skill as military commander. By bringing their sprouts he places such a skill in him (the king).

## 17.

(*The implements for making Mahābhiseka.*)

Now they bring for him a throne-seat made of Uduṃbara wood, of which the Brāhmaṇam has been already told (see 8, 8). The ladle of Uduṃbara wood is here optional; instead of it a vessel of the same wood (*pátri*) may be taken. Besides they bring an Uduṃbara branch. Then they mix those four kinds of fruit and grain in a vessel, and after having poured over them curds, honey, clarified butter, and rain-water fallen during sunshine, put it down. He (the priest) should then consecrate the throne-seat in the following way: thy two forelegs are the Brīhat and Rathau-taram Sāmans, &c. (just as above, see 8, 12).

13—13, and 19—14.

## 20.

(*The meaning and effect of the various liquids poured over the head of the King. His drinking of spirituous liquor. He drinks the Soma mystically.*)

By sprinkling the king with curds, the priest makes his senses sharp; for curds represent sharpness of senses in this world. By sprinkling him with honey, the priest makes him vigorous; for honey is the vigour in herbs and trees. By sprinkling him with clarified butter, he bestows upon him splendour; for

clarified butter is the brightness of cattle. By sprinkling him with water, he makes him free from death (immortal); for waters represent in this world the drink of immortality (*anrita*).

The king who is thus inaugurated, should present to the Brahman who has inaugurated him, gold, a thousand cows, and a field in form of a quadrangle. They say, however, that the amount of the reward is not limited and restricted to this (it may be much higher), for the Kshattriya (i. e. his power) has no limits, and to obtain unlimited (power, the reward should as to its greatness be unlimited also).

Then the priest gives into his hands a goblet filled with spirituous liquor, repeating the mantra, *srádishtayá*, &c. (see 8, 8). He then should drink the remainder (after previous libation to the gods), when repeating the following two mantras : "Of what juicy well prepared beverage<sup>2</sup> Indra drank with his associates, just the same, viz. the king Soma, I drink here with my mind being devoted to him (Soma)." The second mantra (Rigveda, 8, 45, 22), "To thee who growest like a bullock (Indra), by drinking Soma, I send off (the Soma juice) which was squeezed to drink it; may it satiate thee and make thee well drunk."

The Soma beverage which is (in a mystical way) contained in the spirituous liquor, is thus drunk, by the king, who is intaughurated by means of Indra's geat inauguration ceremony (the ceremony just described), and not the spirituous liquor.<sup>3</sup> (After having drunk this mystical Soma) he should repeat the

<sup>2</sup> The spirituous liquor is here a substitute for the Soma, which the Kshattriyas were not allowed to drink.

<sup>3</sup> By means of mantras the liquor was transformed into real Soma. We have here a sample of a supposed miraculous transformation of one matter into another.

following mantras, *apáma Somam* (8, 48, 3), i.e. we have drunk Soma, and *s'an no bhava* (10, 37, 10), i.e. Be it propitious to us!

The drinking of spirituous liquor, or Soma, or the enjoyment of some other exquisite food, affects the body of the Kshattriya who is inaugurated by means of Indra's great inauguration ceremony, just as pleasantly and agreeably till it falls down (on account of drunkenness), as the son feels such an excess of joy when embracing his father, or the wife when embracing her husband, as to lose all self-command.

## 21.

(*What Kings had the Muhâbbisheka ceremony performed ; their conquest of the whole earth, and the horse sacrifices. Stanzas on Janamejaya, Vis'vahar-mâ and Marutta.*)

*Tura*, the son of *Karasha*, inaugurated with this great inauguration ceremony of Indra, *Janamejaya*, the son of *Parikshit*. Thence Janamejaya went every where conquering the earth up to its ends, and sacrificed the sacrificial horse. To this fact refers the following Gâthâ (stanza), which is sung : "In the land where the throne-seat was erected, Janamejaya bound a horse which was eating grain, adorned with a mark on its forehead (*rukmin*), and with yellow flower garlands, which was walking over the best (fields full of fodder), for the gods."

With this ceremony *S'âryâta*, the son of *Manu*, as inaugurated by *Chyavana*, the son of *Bhrigu*, hence S'âryâta went conquering all over the earth, and sacrificed the sacrificial horse, and was even at the sacrificial session held by the gods, the householder.

With this ceremony *Somasushmâ*, the son of *Vâjaratna*, inaugurated *S'atâniha*, the son of *Satrjit*.

Thence Sātānīka went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony *Parvata* and *Nārada* inaugurated *Ambashṭya*. Thence Ambashṭya went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this ceremony *Parvata* and *Nārada* inaugurated *Yudhāṁsraushṭi*, the son of *Ugrasena*. Thence Yudhāṁsraushṭi went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration\* ceremony *Kas'yapa* inaugurated *Vis'vakaṁḍa*, the son of *Bhūrana*. Thence Vis'vakarmā went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

They say that the earth sang to Vis'vakarmā the following stanza : " No mortal is allowed to give me away (as donation),<sup>4</sup> O Vis'vakarmā, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kas'yapa."

With this ceremony *Vasishtha* inaugurated *Sudās*, the son of *Pijavana*. Thence Sudās went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

With this inauguration ceremony *Sāñvarta*, the son of *Aṅgiras*, inaugurated *Marutta*, the son of *Avikṣit*. Thence Marutta went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

Regarding this event there is the following Stotra chanted : " The Maruts resided as distributors of

\* The king had promised the whole earth as gift to his officiating priest.

food in the house of Marutta, the son of Avikshit, who had fulfilled all his desires; all the gods were present at the gathering."

## 22.

(Continuation of the preceding. Stanzas on the liberality of *Aṅga*, *Udamaya*, and *Virochana*.)

With this ceremony *Udamaya*, the son of *Atri*, inaugurated *Aṅga*. Thence *Aṅga* went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse. This *Aṅga*, who was not defective in any respect (thence called *alopāṅga*), had once said, "I give thee, O Brahman, ten thousand elephants, and ten thousand slave girls, if you call me to this (thy) sacrifice." <sup>5</sup> Regarding them, the following (five) stanzas (*s'loka*s) were sung :—

(1) "Whatever cows the sons of Priyamedhas had ordered Udamaya to give (in the midst of the sacrifice at the midday libation) the Atri son (Udamaya) at each time presented two thousand *Bṛadvās*.

(2) "The son of Virochana loosened eighty-eight thousand white horses from their strings, and presented those which were fit for drawing a carriage, to the sacrificing Purohita."<sup>6</sup>

(3) "The son of Atri presented ten thousand girls well endowed with ornaments on their necks who had been gathered from all quarters."

(4) "The son of Atri having given ten thousand elephants in the country *Arachatnuka*, the Brahman

<sup>5</sup> Udamaya, the son of Atri, was at this time himself the sacrificer. The Priyamedhas were his officiating priests..

<sup>6</sup> A *Bṛadvā* is, according to Sāyaṇa, 100 kotis, i.e. a billion. But I doubt very much whether this is the original meaning of *bṛadvā*. It is perhaps related to the Zend *baēvare*, which means "ten thousand."

<sup>7</sup> This *S'loka* does not refer to king *Aṅga*.

(Atri's son) being tired, desired his servants (to take charge) of Añga's gift."

(5) " (From saying) I give thee a hundred (only), I give thee a hundred, he got tired; (thence) he said, I give thee a thousand, and stopped often in order to breathe, for there were too many thousands to be given."

### 23.

*(Continuation. Stanzas on the liberality of Bharata. Story of Satyaharya, who was cheated out of his reward by the king Atyarāti.)*

With this ceremony *Dirghatamas*, the son of an unmarried woman, inaugurated *Bharata*, the son of *Dushyanta*. Thence *Bharata* went conquering everywhere over the whole earth up to its ends, and sacrificed those horses which were fit for being sacrificed. Regarding this event the following stanzas are sung:

(1) *Bharata* presented one hundred and seven *Daivas* (large flocks) of elephants<sup>8</sup> of a dark complexion with white teeth, all decked with gold, in the country *Mashyára*.

(2) At the time when *Bharata*, the son of *Dushyanta*, constructed a sacred hearth in (the country of) *Sáchiguna*, the Brahmans got distributed flocks of cows by thousands.

(3) *Bharata*, the son of *Dushyanta*, bound seventy-eight horses (for being sacrificed) on the banks of the *Yamunâ*, and fifty-five on the *Gangâ* for *Indra*.<sup>9</sup>

(4) The son of *Dushyanta*, after having bound (for sacrificing) one hundred and thirty-three horses,

<sup>8</sup> *Mriga* in Sanscrit. Sây. says, that elephants are to be understood here. *Mriga* appears to be a general term for a wild beast.

<sup>9</sup> *Vritragne*. Sây. takes it, however, as name of a country, for which I see, however, no reason.

overcame the stratagems of his royal enemy by means of the superiority of his own stratagems.

(5) The great work achieved by Bharata, neither the forefathers achieved it, nor will future generations achieve it, (for it is as impossible to do it) as any mortal, belonging to the five divisions of mankind,<sup>10</sup> can touch with his hands the sky.

The Rishi *Bṛihad Uhtha* communicated this great inauguration ceremony to *Durmukha*, the Pañchāla. Thence Durmukha, who was no king, being possessed of this knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of *Satyaharya* of the *Vasishtha* Gotra, communicated this ceremony to *Atyarāti*, the son of *Jumuntapaya*. Thence Atyarāti who was no king, being possessed of such a knowledge, went conquering everywhere over the whole earth up to its ends, and sacrificed the sacrificial horse.

The son of *Satyahavya*, of the *Vasishtha* Gotra, then told (the king), "Thou hast (now) conquered the whole earth up to the shore of the sea; let me obtain now greatness (as reward for my services)." Atyarāti answered, "When, O Brahmana, I shall have conquered the *Uttara Kurus*,<sup>11</sup> then thou shalt be king of the earth, and I will be thy general." The son of *Satyahavya* said, "This is the land of the gods, no mortal can conquer it. Thou hast cheated me; therefore I take all thine (from thee)." Atyarāti after having been thus deprived of his powers, and majesty, was slain by the victorious king *Sushmina*,

<sup>10</sup> *Pañcha mānavaḥ*. *Sāy.* explains the four castes with the Nishūlas as the fifth. But I am rather inclined to take the word in the sense of *pañchakṛiṣṭi*, or *pañchahshiti*, i. e. five tribes frequently mentioned in the *Śāṅkhita*. It then denotes the whole human race, including the superior beings. See page 214.

<sup>11</sup> In the north of the Himalaya. *Sāy.*

the son of *Sibya*. Thence a Kshattriya should not cheat a Brahman who has this knowledge and performed this (inauguration) ceremony, unless he wishes to be turned out of his dominions, and to lose his life.

## FIFTH CHAPTER.

(*On the office of the Purohita, or house-priest. The brahmah parimara, i. e. dying around the Brahma.*)

### 24.

(*The necessity for a King to appoint a house-priest. In what way the King keeps the sacred fires. How to appease the fire destructive powers of Agni.*)

Now about the office of a Purohita (house-priest). The gods do not eat the food offered by a king who has no house-priest (Purohita). Thence the king even when (not) intending to bring a sacrifice, should appoint a Brahman to the office of house-priest.

The king, who (wishes) that the gods might eat his food, has, after having appointed a Purohita, however, the use of the (sacred) fires (without having actually established them) which lead to heaven; for the Purohita is his Ahavaniya fire, his wife the Gârhapatya, and his son the Dakshiña fire. When he does (anything) for the Purohita, then he sacrifices in the Ahavaniya fire (for the Purohita represents this fire). When he does (anything) for his wife, then he verily sacrifices in the Gârhapatya fire. When he does (anything) for his son, then he verily sacrifices in the Dakshiña fire. These fires (which are led by the Purohita) which are thus freed from their destructive power,<sup>1</sup> (for the Kshattriya, i.e.

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<sup>12</sup> Literally, the bodies of which are appeased.

they do not burn him) carry, pleased by the wish for sacrificing,<sup>2</sup> the Kshattriya to the heaven-world, and (make him obtain) the royal dignity, bravery, a kingdom, and subjects to rule over. But if the Kshattriya has no wish for sacrificing (by not appointing a Purohita), then the fires get displeased with him, and being not freed from their destructive power, throw him out of the heaven-world, (and deprive him) of the royal dignity, bravery, his kingdom, and subjects over whom he rules.

This Agni Vaisvānara, which is the Purohita, is possessed of five destructive powers;<sup>3</sup> one of them is in his speech, one in his feet, one in his skin, one in his heart, and one in the organ of generation. With these (five) powers which are burning and blazing, he (Agni) attacks the king. ●

By saying, “Where,<sup>4</sup> O master, hast thou been residing (for so long a time)? Servants, bring (kus'a) grass for him,” the king propitiates the destructive power which is in Agni's speech. When they bring water for washing the feet, then the king propitiates the destructive power which is in Agni's feet. When they adorn him, then he propitiates by it the destructive power which is in Agni's skin. When they satiate him (with food), then the king propitiates the destructive power which is in Agni's heart. When Agni lives unrestrained (at ease) in the king's premises, then he propitiates the destructive power which is in Agni's organ of generation. Agni, then, if all the destructive powers which are in his body have been propitiated, and he is pleased by the king's wish

<sup>2</sup> The king manifests his wish by appointing a Purohita.

<sup>3</sup> They are called *meni*. Sāy. explains *paropadravakārini krodha-rūpd saktir*.

Agni, or his representative, the Purohita, is here treated as a guest.

for sacrificing, conveys him to the heaven-worlds and (grants him) royal dignity, bravery, a kingdom, and subjects over whom he might rule. But should the king not do so, he will be deprived of all these gifts.

### 25.

(*Agni protects the King who appoints a house-priest.*)

This Agni Vais'vânara, who is the Purohita, is possessed of five destructive powers. With them he surrounds the king (for his defence), just as the sea surrounds the earth. The empire of such a ruler (*ârya*) will be safe. Neither will he die before the expiration of the full life term (100 years); but live up to his old age, and enjoy the full term apportioned for his life. Nor will he die again (for he is free from being born again as a mortal), if he has a Brâhmaṇa who possesses such a knowledge as his Purohita, and guardian of his empire; for he obtains by means (of his own) royal dignity that (for another, his son), and by means of his bravery that (of another). The subjects of such a king obey him unanimously and undivided.

### 26.

(*The importance of the office of a Purohita proved from three verses of a Vedic hymn.*)

To this power of the Purohita a Rishi alludes in the following verses : *sa id râjâ pratijanyâni*, &c. (4, 50, 7) i. e. the king defeated by his prowess and bravery all his adversaries. By *janyâni* are enemies and adversaries to be understood; he conquers them by means of his prowess and bravery. (The other half of this verse is as follows) *Brihaspatim yah subhritam bibharti*, i. e. "who (the king) supports Brihaspati who is well to be supported." For Brihaspati is the

Purohita of the gods and him follow the Purohitas of the human kings. The words "who supports Brihaspati who is well to be supported," therefore mean, who (what king) supports the Purohita who is well to be supported. By the words (the last quarter of the verse above mentioned) *rāgñiyati vandate pūrva bhājam*, i.e. he honours and salutes him who has the precedence of enjoyment (*i.e.* the Purohita), he recommends his (the Purohita's) distinction.

(In the first half of the following verse), *sa it kshetti sudhita okasi sre* (4, 50, 8), the idea is expressed, that he (the Purohita) lives in his own premises; the word *okas* means *griha*, *i.e.* house, and the word *sudhita* is the same as *suhita*, *i. e.* well-disposed, pleased. (The second half of the verse) *tasmā ilā pīnītā vis'vadānīm*, *i.e.* food grows for him (the king who keeps a Purohita) at all times. *Ilā* here means *anna*, *i.e.* food; such one (such a king) is always possessed of essential juice (for keeping the life again); is subjects bow before him. The subjects (the tribes) form kingdoms; kingdoms by themselves bow before such a king who is preceded (*pūrva eti*) by a Brâhma. Thus one calls him (such a Brâhmaṇa) a Purohita.

(The first quarter of the third verse 4, 50, 9 is as follows) *apraluto jayati sañ dhanāni*, *i.e.* he (such a king) conquers realms without being opposed by enemies. By *dhanāni* kingdoms are to be understood; he conquers them without meeting any opposition. The second quarter of the verse is as follows), *utā janyāni uta yā sajanyā*. By *janyāni* are enemies and adversaries to be understood; he conquers hem without meeting any opposition. (In the third quarter) *arasayare yo rariyah karoti*, there is aid, "who (what king) not being possessed of any wealth renders service (*rariyah*) to a very indigent Purohita)." (In the last quarter of the verse) *brahnaṇe rájā tam avanti devāḥ*, *i. e.* "if the king is

for the Brahman (if he support him), then the gods protect him (the king)" he speaks about the Purohita.

## 27.

(*The three divine Purohitas. Who is fit for the office of a Purohita. By repeating of what mantra and performance of what ceremony the King has to engage him.*)

The Brahman who knows the (following) three (divine) Purohitas, as well as the three appointers to this office, should be nominated to such a post. Agni is one of (these three) Purohitas; his appointer is the earth; the (other) Purohita is Váyu, his appointer is the air; the (third) Purohita is Aditya, his appointer is the sky. Who knows this is (fit for the office of a) Purohita; but he who does not know it, is unworthy of holding such an office.

That king who appoints a Bráhmaṇa who has this knowledge to be his Purohita and protector of his kingdom, succeeds in making (another) king his friend, and conquers his enemy. The king who does so obtains by means of (his own) royal dignity that (for another), and by means of (his) bravery that for another (*i. e.* he defeats him). The subjects of such a king obey him unanimously and undivided.

(*Now follows the mantra for appointing the Purohita.*)

"*Bhúr, Bhurah, Svar, Om!* I am that one, thou art this one; thou art this one, I am that one; I am heaven, thou art the earth; I am the Sáman, thou art the Rik. Let us both find here our livelihood (support). Save us from great danger (just as was done) in former times; thou art (my) body, protect mine. All ye many herbs, of a hundred kinds, over which the king Soma rules, grant me (sitting) on this seat, uninterrupted happiness. All ye herbs ruled by

Soma the king, which are spread over the earth, grant me (sitting) on this seat, uninterrupted happiness. I cause to sit in the kingdom this goddess of fortune. Thence I look upon the divine waters (with which the king is washing the feet of the Purohita)."

"By washing his (the Purohita's) right foot I introduce wealth obtained by sharpness of senses into the kingdom; by washing his left foot, I make that sharpness of senses increase. I wash, O gods! the first (right) and second (left) foot for protecting my empire and obtaining safety for it. May the waters which served for washing the feet (of the Purohita) destroy my enemy!"

## 28.

*(Spell to be spoken and applied by a King to kill his enemies. Who first communicated it.)*

Now follows the ceremony called "dying round the Brhma" (*brahmavah parimara*). All enemies and foes of him who knows this ceremony, die round about him. This Brhma is he who sweeps (in the air, i. e. *Vâyu*). Round him five deities are dying, viz. lightning, rain, moon, sun, fire.

Lightning is absorbed by lightning when it does not rain and is consequently hidden (to our eyes). They do not perceive such a flash of lightning when it dies, and consequently disappears. When they do not see him (the enemy), he (the king) shall say, "With the death of lightning my enemy shall die, and disappear! May they never get aware of him!" Instantly then they do not perceive him (the enemy), for he will be killed.

The rain when fallen is absorbed by the moon which disappears; they do not perceive it, when it lies and disappears. Then when they do not

perceive him (the enemy), then he (the king) should say, "With the death of the rain my enemy shall die and disappear. May they never get aware of him!" Instantly then they do not perceive him (the enemy), for he will be killed.

The moon at the time of the new moon, is absorbed by the sun, &c. When they do not perceive him (the enemy) then (the king) shall say, "With the death of the moon, my enemy shall die, and disappear. May they never get aware of him!" Instantly then they not perceive him (the enemy), for he will be killed.

The sun, when setting, is absorbed by Agni, (fire) &c. The king then shall say, "With the death of the sun my enemy shall die, and disappear! may they never get aware of him!" Instantly then they do not perceive him (the enemy), for he will be killed.

The fire when extinguishing, is absorbed by Vâyu, &c. The king then shall say, "With the death of the fire my enemy shall die and disappear. May they never get aware of him!" Instantly then they do not perceive him (the enemy), for he will be killed.

These (five) deities are then born again. The fire is born out of Vâyu (wind). For it is produced by friction practised with (great) force, and restraining the breath.<sup>6</sup> After having seen the fire new born, the king shall say, "May Agni be born, but may my enemy not be born (again); may he go far off!" Then he goes far off.

Out of fire the sun is born. Having seen him, the king shall say, "May the sun be born, but may my enemy not be born; may he go far off!" Then he goes far off.

<sup>6</sup> The production of fire by means of friction is very fatiguing, as I can assure the reader, from having tried it once with the proper apparatus, used at the sacrifices for this purpose.

From the sun the moon is born. Having seen it, the king shall say, " May the moon be born, but not my enemy, may he be far off!" Then he goes far off.

From the moon the rain is born. Having seen it, the king shall say, " May the rain be born, but not my enemy ; may he be far off." Then he goes far off.

From rain lightning is born. Having seen it, the king shall say, " May lightning be born, but not my enemy ; may he be far off." Then he goes far off.

This is the *Brahmanah parimarah* (dying around the Brahma). *Maitreya*, the son of *Kushāru*, told it to *Satvan* the son of *Kiris'i*, a king of the Bharga Gotra. Five kings (who were his enemies) died round him ; thence he attained to greatness.

He who uses this spell, has to observe the following rules : He never shall sit before his enemy has taken his seat. When he believes him to be standing, then he shall stand. He shall not lie down, before also his enemy has done so. When he thinks him sitting, then he shall sit himself. He never shall sleep before his enemy has fallen asleep. When he believes him to be awake, then he shall also be wake. In this way he puts his enemy down, even 'he wears a stone-helmet (is well armed).

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## CORRIGENDA.

Page

- 14 The 6th paragraph of the first Chapter, commences with "The Viraj metre possesses" &c.
- 57 The sentence from "Upâvîlî" to "unusually big" is to be translated as follows: *Upâvîlî*, the son of *Jauas'rûtâ*, said in a Brâhmañayam about the Upasads, as follows: "from this reason (on account of the Upasads) the face of an ugly looking Shrotriya makes upon the eye of an observer the distinct impression, as if it were very full, and he like a person who is in the habit of singing." He said so, for the Upasad offerings consisting of melted butter, appear on the throat as a face put over it.
- 154 The 40th paragraph of the fifth Chapter of the Second Book commences with: He repeats the hymn: *pra ro derâya*, &c.
- 189 line 14 of the note: read ल्लन्त्रां instead of ल्लन्त्रष्टुं  
8     " 17       "       " सरदृभिः     "     " मरदिः  
210   " 2       "       " विष्वी       "     " विष्वी  
212   " 3       "       " ताकाम्भं     "     " ताकाम्भं  
90 My opinion on the Traita cups rests on a doubtful reading. See the corrections to Vol. I.  
92 line 21, Narâs'âñsa (not Leing in the text) is to be enclosed in brackets.











